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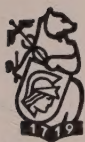
Große Messe in c moll

für Soli, Chor, Orchester und Orgel

K. V. 427

Nach Mozartschen Vorlagen vervollständigt von Alois Schmitt

KLAVIERAUSZUG MIT TEXT



BREITKOPF & HÄRTEL · WIESBADEN

Edition Breitkopf Nr. 1867

Printed in Germany

W. A. MOZART

Große Messe in c moll

für Soli, Chor, Orchester und Orgel

K. V. 417

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Vorwort

Ein seltsames Verhängnis ist es gewesen, daß Mozart seine beiden bedeutendsten Werke kirchlicher Gattung, die „Große c-moll-Messe“ und das „Requiem“, nicht beenden sollte! Bei letzterem nahm der Tod ihm die Feder aus der Hand, erstere blieb unvollendet durch die Verkettung ungünstiger Umstände. Ihre Entstehung verdankt sie einem Versprechen, welches er seinem Vater gegeben, eine große Messe schreiben und sie in Salzburg aufführen zu wollen, wenn er Constanze als seine Gattin dahin bringen werde. Daß es ihm damit ernst war, geht aus folgender Briefstelle vom 4. Januar 1783 hervor: „Wegen der Messe hat es ganz seine Richtigkeit, es ist mir nicht ohne Vorsatz aus der Feder geflossen, ich habe es in meinem Herzen wirklich versprochen.“ Es ergibt sich hieraus, daß die c-moll-Messe das erste große Werk war, welches Mozart nach seiner Verheiratung (4. August 1782) schrieb. In welcher Stimmung er an die Arbeit ging, zeigt folgende ebenfalls an den Vater gerichtete Briefstelle vom 17. August 1782: „Ich habe letzthin vergessen, Ihnen zu schreiben, daß wir (Mozart und Constanze) allzeit mitsammen sowohl in die heilige Messe, als zum Beichten und Communiciren gegangen sind und ich habe gefunden, daß ich niemals so kräftig gebetet, so andächtig gebeichtet und communicirt hätte, als an ihrer Seite und so ging es auch ihr.“ O. Jahns Annahme, es handle sich bei dieser Messe im wesentlichen „um eine nur zum Studium unternommene Arbeit“, wird durch den Inhalt dieser Briefe widerlegt. Durch die allsonntäglichen Aufführungen beim Baron van Swieten trat Mozart den Meistern J. S. Bach und Händel näher. Von ersterem bearbeitete er für Streichinstrumente fünf Fugen, von letzterem instrumentierte er mehrere Oratorien im Auftrage van Swietens. Der Einfluß norddeutscher, protestantischer Kunst ist daher in dieser Messe unverkennbar. Das Credo und Sanctus gemahnt an Händel und im Gloria (1. Satz) ist sogar eine Reminiscenz (Note für Note) aus dem Halleluja des Messias! Das Quartett „Benedictus“ atmet Bachschen Geist. Die herbe Süßigkeit, die meister-

hafte Polyphonie dieses Stückes verleihen ihm ein ganz eigenartiges Gepräge und stempeln es zu einem Unikum in der Mozartliteratur. Um so merkwürdiger ist die Assimilierungsfähigkeit Mozarts, als er, während er sich dem Ernste und strengen Stil eines Werkes wie die c-moll-Messe hingab, zu gleicher Zeit im lebhaftesten Verkehr mit der italienischen Opera buffa stand, für die er zahlreiche charakteristische Stücke schrieb, ohne seine Eigenart im geringsten preiszugeben. — Das junge Ehepaar traf im Juli 1783 in Salzburg ein, von der Messe war aber nur das Kyrie, Gloria, Sanctus und Benedictus fertig, das Credo nur teilweise, das Agnus noch gar nicht komponiert. — Am 25. August desselben Jahres fand die erste Aufführung statt und zwar in der St. Peterskirche zu Salzburg (nicht zu Wien, wie in der Vorrede zu Andrés Klavierauszug bemerkt ist). Hiernach ruhte das Werk über 100 Jahre, d. h. bis zum 8. April 1901, an welchem Tage dasselbe in der Martin Lutherkirche zu Dresden seine Auferstehung feierte. — Es ist nicht anzunehmen, daß Mozart bei der Salzburger Aufführung sich mit einem Fragment begnügt haben sollte. Wahrscheinlich wird er, wie auch O. Jahn meint, das Fehlende durch Stücke aus früheren Messen (er hatte deren 16 geschrieben) ergänzt haben. Welche Stücke dies gewesen sein mögen, konnte leider, trotz vielfacher Bemühung nicht ermittelt werden. Nissens Behauptung, Mozart habe die Messe in Salzburg fertig komponiert, hat sich als ein Irrtum erwiesen.

Nach Wien zurückgekehrt, war der Meister zunächst durch Unterrichten und Arbeiten zu seinen zahlreichen Akademien übermäßig beschäftigt. Zur Komposition von Kirchenwerken bot sich ihm keine Gelegenheit. Zu Anfang 1785 trat jedoch ein Umstand ein, der für die c-moll-Messe verhängnisvoll werden sollte. Aufgefordert, in wenig Wochen ein italienisches Oratorium zu schreiben, welches zur Fastenzeit im Burgtheater zu wohltätigem Zwecke aufgeführt werden sollte, übernahm der allzeit zuvorkommende Meister diesen Auftrag. Doch außer Stande, in der gegebenen Zeit ein so umfangreiches Werk neu zu komponieren, griff er zu

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seiner Messe und verwendete die größere Hälfte davon für das Oratorium. Es wurde wohl oder übel ein italienischer Kantatentext untergelegt, zwei neue Arien hinzukomponiert nebst einer dreistimmigen Kadenz zur Schlußfuge des Gloria, und so wurde das Gelegenheits-, richtiger Verlegenheits-Oratorium: „Davidde penitente“ fertig und am 13. und 17. März 1785 aufgeführt und später veröffentlicht. Das Schicksal der Messe war damit besiegelt. Sie blieb verschollen trotz des von André, 1840 veröffentlichten Fragments und der von Breitkopf & Härtel herausgegebenen Partitur in der Gesamtausgabe von Mozarts Werken.

Das fertige Sanctus und Benedictus, das in dem Oratorium keine Verwendung gefunden, sowie die beiden unfertigen Credosätze, blieben unbeachtet. Mozart hat in keinem seiner Werke, das Requiem ausgenommen, den erhabenen Ernst und die tief religiöse Weihe seiner großen cmoll-Messe wieder erreicht, geschweige denn überboten. Die fast durchgängig strenge Schreibart, die Anwendung fünf- und achtstimmigen Chorsatzes, die breite Anlage der einzelnen Stücke, sowie die Behandlung des Orchesters, erheben sie himmelhoch über alle seine früheren Werke dieser Gattung und rücken sie auch äußerlich in die Nachbarschaft der großen Messen von J. S. Bach und Beethoven.

Aus dieser Überzeugung entsprang der Wunsch, das erhabene Werk in seiner wahren Bedeutung wieder herzustellen. Dazu war zweierlei erforderlich: die Wiedereinsetzung des Originaltextes und der Rahmen einer vollständigen Messenaufführung, und so trat die Frage an uns heran, ob das, was seiner Zeit zur Ergänzung des Requiems in verhältnismäßig weit ausgedehntem Maße geschehen ist, in vorliegendem Falle nicht auch möglich wäre. Nach reiflicher Erwägung durfte diese Frage bejaht werden. Die instrumentale Aus-

arbeitung der von Mozart in vollständigem Entwurfe hinterlassenen Sätze wurde vom Unterzeichneten vollendet, die fehlenden Teile des Credo durch andere Mozartsche Kirchenstücke ergänzt und dem Ganzen eingefügt — die hierbei in Frage kommenden Werknummern (nach Köchel) sind im Inhaltsverzeichnis des Klavier-Auszugs bzw. der Partitur mitgeteilt — sowie zum Agnus Dei, nach dem Vorgang des Requiems, das Anfangsstück der Messe, das Kyrie benutzt. Es liegt somit die Partitur einer vollständigen Messe vor.

Dem Mozartverein zu Dresden und seinem idealgesinnten Vorstände gebührt das Verdienst, die erste Aufführung derselben geplant und durchgeführt zu haben. In Sonderheit sei dem begeisterten und in der Mozartliteratur selten bewanderten Vorstandsmitgliede, Herrn Ingenieur Ernst Lewicki, auch an dieser Stelle nochmals aufrichtiger Dank gesagt, denn ohne seine Anregung und nimmermüde Beihilfe bei Auswahl der Ergänzungsnummern wäre die schwierige Arbeit weder begonnen noch beendet worden.

Die beiden von dem genannten Vereine am 3. und 5. April 1901 unter Mitwirkung des Römisch-katholischen Kirchenchors der Martin Luther-Gemeinde sowie der Solisten: Frau Hofkapellmeister Schmitt-Csányi, Fräulein Th. Rothauser v. d. K. Hofoper in Berlin, des noch in letzter Stunde eingetretenen Konzertsängers Herrn Willy Schmidt aus Frankfurt a. M. und des Herrn E. Franek (Dresden) veranstalteten Aufführungen haben bewiesen, daß das Werk in der vorliegenden neuen Gestalt der Einheitlichkeit nicht entbehrt, welche als eine der Grundbedingungen eines jeden Kunstwerks zu gelten hat. So möge denn Mozarts cmoll-Messe von Dresden aus ihren Weg durch die ganze Welt nehmen, zur Ehre ihres Schöpfers, zur Freude und Erhebung seiner Freunde und Bewunderer!

Dresden, im Mai 1901

Alois Schmitt, Hofkapellmeister. a. D.
z. Z. Dirigent des Mozartvereins zu Dresden

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Verzeichnis der einzelnen Messensätze

nebst Angabe der zur Vervollständigung benutzten Mozartschen Kirchenstücke

I. Kyrie

| Nr. | | Seite |
|-----|--|-------|
| 1. | „Kyrie“ (Chor, vierstimmig und Sopran-Solo). Original-Partitur K. V. 427 | 1 |

II. Gloria

| | | | |
|----|--|-----------------------------|----|
| 2. | „Gloria“ (Chor, vierstimmig) | Original-Partitur K. V. 427 | 10 |
| 3. | „Laudamus te“ (Mezzo-Sopran-Solo) (Kürzung: 2 mal 7 Takte) | Original-Partitur K. V. 427 | 16 |
| 4. | „Gratias“ (Chor fünfstimmig) | Original-Partitur K. V. 427 | 22 |
| 5. | „Domine“ (Duett für Sopran und Mezzo-Sopran) | Original-Partitur K. V. 427 | 25 |
| 6. | „Qui tollis“ (Doppelchor) | Original-Partitur K. V. 427 | 30 |
| 7. | „Quoniam“ (Terzett für Sopran, Mezzo-Sopran und Tenor) | Original-Partitur K. V. 427 | 39 |
| 8. | „Jesu Christe – Cum sancto spiritu“ (Chor, vierstimmig) | Original-Partitur K. V. 427 | 48 |

III. Credo

| | | |
|-----|---|-----|
| 9. | „Credo“ (Chor, fünfstimmig). Vorlage: Original-Partiturentwurf K. V. 427 | 61 |
| 10. | „Et incarnatus est“ (Sopran-Solo mit obligater Flöte, Oboe und Fagott). Vorlage: Original-Partiturentwurf (Kürzung: 14 Takte) K. V. 427 | 74 |
| 11. | „Crucifixus“ (Chor, vierstimmig). Vorlage: Chorskizze „zu einem Requiem“ K. V. Anhang 21 | 79 |
| 12. | „Et resurrexit“ (Chor, vierstimmig). Vorlage: K. V. 139 und 323 | 82 |
| 13. | „Et in Spiritum sanctum“ (Tenor-Solo und Chor, vierstimmig). Vorlage: K. V. 262 | 90 |
| 14. | „Credo in unam sanctam“ (Chor, vierstimmig. Vorlage: K. V. 322 und 337 | 97 |
| 15. | „Et vitam venturi“ (Chor, vierstimmig). Vorlage: K. V. 262 | 104 |

IV. Sanctus *)

| | | |
|-----|--|-------------|
| 16. | „Sanctus“ und „Osanna“ (Doppelchor). Original-Partitur K. V. 427 | 111 und 114 |
| 17. | „Benedictus“ (Solo-Quartett). Original-Partitur K. V. 427 | 122 |
| | Chor: Osanna in excelsis | |

V. Agnus Dei

| | | |
|-----|---|-----|
| 18. | „Agnus Dei“ (Chor, vierstimmig und Sopran-Solo). Vorlage: Das Kyrie (Nr. 1 der Messe) | 135 |
|-----|---|-----|

*) Aus dem Chorsatz des Sanctus, vor allem aber aus der Orchesterbegleitung der Osanna-Doppelfuge, geht zweifellos hervor, daß Mozart diese Sätze nicht fünfstimmig resp. vierstimmig, sondern für Doppelchor komponiert hat. Die Originalhandschrift, im Besitze der Kgl. Bibliothek zu Berlin, enthält auf einem Bogen zehnzeiligen Notenpapiers nur die Partitur sämtlicher Blasinstrumente (2 Oboen, 2 Fagotte, 2 Hörner, 2 Trompeten und 3 Posaunen nebst Pauken). Chor und Streichorchester sind verloren gegangen und es bleibt vorerst rätselhaft, wie es geschehen konnte, daß diese Stücke in den bisherigen Ausgaben ohne weiteres als fünf-, resp. vierstimmige Chöre veröffentlicht wurden. Auch André kann vom Sanctus und Osanna nicht das vollständige Material der Chorpartie besessen haben.

Die Orgelstimme zu dieser Messe ist durchgängig nach dem bezifferten Orgelbaß der Originale vom Unterzeichneten ausgesetzt. Die sonstigen Zusätze sind in der Partitur durch den Buchstaben S. gekennzeichnet.

Alois Schmitt

Text der Messe

I. Kyrie

- Nr. Seite
1. „Kyrie“ (vierstimmiger Chor und Sopran-Solo) 1
Kyrie eleison, Herr, erbarme dich,
Christe eleison, Christus, erbarme dich,
Kyrie eleison. Herr, erbarme dich.

II. Gloria

2. „Gloria“ (vierstimmiger Chor) 10
Gloria in excelsis Deo Ehre sei Gott in der Höhe
et in terra pax hominibus und auf Erden Friede den
bonae voluntatis die guten Willens sind.
3. „Laudamus te“ (Mezzosopran-Solo) 16
Laudamus te, benedicimus te, Wir loben dich, wir preisen
adoramus te, glorificamus te. wir beten dich an, wir verherr-
lichen dich.
4. „Gratias“ (fünfstimmiger Chor) 22
Gratias agimus tibi propter Dank sagen wir dir wegen
magnam gloriam tuam. deiner großen Herrlichkeit.
5. „Domine“ (Duett für Sopran und Mezzosopran) 25
Domine Deus, rex coelestis, Herr, himmlischer König,
Deus, unser Gott,
pater omnipotens, Domine, allmächtiger Vater, Herr,
fili unigenite, Jesu Christe, des Vaters eingeborener Sohn
Jesu Christus
Domine Deus Herr, unser Gott,
agnus dei, filius patris. Lamm Gottes, Sohn des Vaters.
6. „Qui tollis“ (Doppelchor) 30
Qui tollis peccata mundi, Der du hinwegnimmst die
Sünden der Welt,
miserere nobis, suscipe erbarme dich unser, nimm auf
deprecationem nostram, unser Flehen,
qui sedes ad dexteram patris, der du sitztest zur Rechten des
Vaters,
miserere nobis. erbarme dich unser.
7. „Quoniam“ (Terzett für Sopran, Mezzosopran und Tenor) 39
Quoniam tu solus sanctus, Weil Du allein heilig,
tu solus Dominus, tu solus Du allein der Herr, Du allein
altissimus. der Höchste.
8. „Jesu Christe“, „cum sancto spiritu“ (vierstim-
miger Chor) 48
Jesu Christe, Jesus Christus,
cum sancto spiritu in gloria mit dem heiligen Geist in der
Herrlichkeit
Dei patris. Amen. Gottes des Vaters. Amen.

III. Credo

9. „Credo“ (fünfstimmiger Chor) 61
Credo in unum Deum, Ich glaube an einen Gott,
Patrem omnipotentem den allmächtigen Vater,
Factorem coeli et terrae, Schöpfer des Himmels und der
Erde,
visibilem omnium alles Sichtbaren
et invisibilem und Unsichtbaren
et in unum Dominum und an einen Herrn
Jesum Christum, filium Jesum Christum, den ein-
geborenen
Dei unigenitum, et ex patre Sohn Gottes und vom Vater
natum ante omnia saecula, abstammend vor allen Zeiten,
Deum de Deo, lumen de Gott vom Gott, Licht vom
lumine Lichte
Deum verum de Deo vero, wahrer Gott vom wahren Gotte,
genitum non factum gezeugt, nicht erschaffen
consubstantialem patri gleichen Wesens mit dem Vater
per quem omnia facta sunt, durch den alles erschaffen
worden ist,
qui propter nos homines der wegen uns Menschen
et propter nostram salutem und wegen unsres Heils
descendit de coelis. herniederstieg vom Himmel.

Nr. Seite

10. „Et incarnatus“ (Sopran-Solo mit obligater
Flöte, Oboe und Fagott) 74
Et incarnatus est de spiritu Und empfangen ward vom
sancto, heiligen Geist,
ex Maria virgine geboren von Maria der Jung-
frau
et homo factus est. und Menach geworden ist.
11. „Crucifixus“ (vierstimmiger Chor) 79
Crucifixus etiam pro nobis Und gekreuziget wurde für uns
sub Pontio Pilato unter Pontius Pilatus
passus et sepultus est. litt und begraben ward.
12. „Et resurrexit“ (vierstimmiger Chor) 82
Et resurrexit tertia die Und wieder auferstand am
dritten Tage
secundum scripturas, nach der Schrift,
et ascendit in coelum, und aufstieg in den Himmel,
sedet ad dexteram patris sitzt zur Rechten des Vaters
et iterum venturus est und wieder kommen wird
cum gloria, judicare in Herrlichkeit, zu richten
vivos et mortuos, die Lebendigen und die
Toten,
cujus regni non erit finis. dessen Reich ohn' Ende sein
wird.
13. „Et in spiritum“ (Tenor-Solo u. vierstimmiger
Chor) 90
Et in spiritum sanctum, Und an den heiligen Geist,
Dominum et vivificantem, Der Herr ist und Leben gibt,
qui ex patre filioque Der aus dem Vater und Sohne
procedit, hervorgeht,
qui cum patre et filio der mit dem Vater und Sohne
simul adoratur zugleich angebetet wird
et conglorificatur, und verherrlicht,
qui locutus est per pro- Der geredet hat durch die
phetas. Propheten.
14. „Credo in unam“ (vierstimmiger Chor) 97
Credo in unam sanctam Ich glaube an eine heilige
catholicam et apostolicam allgemeine und apostolische
ecclesiam, Confiteor Kirche. Ich bekenne
unum baptismum eine Taufe
in remissionem peccatorum zur Vergebung der Sünden
et expecto resurrectionem und erwarte die Auferstehung
mortuorum. der Toten.
15. „Et vitam“ (vierstimmiger Chor) ... 104
Et vitam venturi saeculi. Und ein ewiges Leben
Amen.

IV. Sanctus

16. „Sanctus“ (Doppelchor) 111
Sanctus, Sanctus, Sanctus Heilig, Heilig, Heilig
Dominus Deus Sabaoth! Herr Gott Zebaoth!
Pleni sunt coeli et terra Voll sind Himmel und Erde
gloria tua. Deines Ruhmes.

- „Osanna“ (Doppelchor) 114
Osanna in excelsis. Hosianna in der Höhe.

17. „Benedictus“ (Soloquartett) 122
Benedictus qui venit in Hochgelobt sei der da kommt
nomine Domine. im Namen des Herrn.

- Osanna in excelsis (Chor). Hosianna in der Höhe.

V. Agnus Dei

18. „Agnus Dei“ (vierstimmiger Chor und Sopran-
Solo) 135
Agnus Dei, qui tollis peccata Lamm Gottes, das du hinweg-
mundi, miserere nobis. nimmst die Sünde der Welt,
erbarme dich unser.
Dona nobis pacem. Gib uns Frieden.

Große Messe in c-moll

Nº 1. Kyrie

W. A. Mozart, K. V. 427

Nach Mozartschen Vorlagen vervollständigt
von Alois Schmitt

Andante moderato

Pianoforte

CHOR

Sopran **TUTTI**
Ky - ri e e -

Alt **TUTTI**
Ky - ri -

Tenor
Ky - ri -

Bass

7

lei - son, e - lei - son. Ky - ri e e -

e e - lei - son, e lei - son.

TUTTI
Ky - ri e e - lei - son.

TUTTI
Ky - ri e e lei - son.

11 ²

lei - son, e - lei - son, Ky - ri - e - e -

Ky -

14

lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei -

ri - e e - lei - son, e - lei -

17

son, e - lei - son, e - lei - son, e -

son, e - lei - son. Ky - ri - e, Ky - ri - e e - lei - son, e - lei - son, e -

A

A

e lei son, e lei son, e lei son, e

31

lei son. son. son. le i son.

VI.
Ob. Fag.

34

B SOLO Sopran

Chri - ste e lei son, e lei son,

TUTTI Sopr. *p*
Alt. *p*
TUTTI *p*
TUTTI *p*
e lei
e lei

B

Chri - - - ste, Chri - ste e - lei -

ste,

son,

son,

The musical score for measures 38-41 features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The vocal line begins with a half note 'Chri' followed by a dotted half note 'ste,'. This is followed by a quarter note 'Chri', an eighth note 'ste', and a dotted quarter note 'e'. The phrase concludes with a half note 'lei' and a trill on a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand.

son, e - lei

Chri - - - ste, Chri - ste

Chri - - - ste

Chri - - - ste

The musical score for measures 42-45 continues the vocal melody. Measure 42 starts with a half note 'son,' followed by a half note 'e' and a dotted half note 'lei'. The piano accompaniment continues with the same eighth-note pattern. Measures 43-45 show the vocal line holding a half note 'Chri' while the piano accompaniment plays a series of chords.

son, e - lei son, e - lei son, e - lei son.

e - lei son, e - lei son, e - lei son.

e - lei son, e - lei son, e - lei son.

e - lei son, e - lei son, e - lei son.

The musical score for measures 46-49 features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The vocal line begins with a half note 'son,' followed by a dotted half note 'e - lei son,'. This is followed by a quarter note 'e - lei son,' and a dotted quarter note 'son.'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a dotted quarter-note pattern in the left hand.

SOLO Sopran

51

Chri - - - ste, Chri-ste e - lei - - son,

55

Chri - ste, Chri - - ste e lei - - son, e - -

59

lei - son, e - - lei - son, e - - lei - -

62

son, Alt e - lei son, e - lei son, Chri ste e -
 Tenor Chri - - ste e - lei son.
 Bass e - lei - - son.
 e - lei - - son.

7

65 SOLO Sopran

lei -

68

71 TUTTI Sopran

son. Ky - - ri - e e - lei son, Ky -

74

- ri - e e - lei son, e lei - son, e -

TUTTI

TUTTI e - lei son, e lei son, -

Ky - - ri - e e -

7

The musical score consists of five staves. The first four staves are vocal parts, and the fifth staff is piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

lei - son, e lei - son, e lei - son, e -
Ky - ri - e, Ky - ri - e, Ky - ri - e e -
lei - son, Ky - ri - e e - lei - son, e -
TUTTI
Ky - ri - e e - lei - son, e lei - son, e lei - son, e lei - son,
tr tr tr tr

[illegible]

83

son, Ky-ri-e e-lei-son.

lei-son, Ky-ri-e e-lei-son.

lei-son, e-lei-son.

e-lei-son, Ky-ri-e e-lei-son.

D *p*

Ky - ri - e e - lei - son, e - lei - son, e -

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

D *p*

89

lei - son, e - lei - son, e - lei - son,

Ky - ri - e e - lei - son,

son, Ky - ri - e e - lei - son,

Ky - ri - e e - lei - son,

91

p e - le - i - son.

p e - le - i - son.

p e - le - i - son.

p e - le - i - son.

pp

Nº 2. Gloria

Allegro vivace

Sopran
Alt
Tenor
Bass

TUTTI

Glo - ri - a

Glo - ri - a

Glo - ri - a

Glo - ri - a in ex - cel -

Allegro vivace

Pianoforte

This system contains the vocal staves for Soprano, Alto, Tenor, and Bass, and the Pianoforte accompaniment. The vocal parts are marked 'TUTTI' and sing 'Glo - ri - a'. The Pianoforte part features a series of rapid sixteenth-note chords in the right hand and a more rhythmic bass line. The tempo is 'Allegro vivace'.

in ex - cel -

in ex - cel -

sis, in ex - cel -

sis, in ex - cel -

This system continues the vocal and piano parts. The vocalists sing 'in ex - cel - sis, in ex - cel - sis, in ex - cel -'. The piano accompaniment continues with its rapid sixteenth-note texture.

sis, in ex - cel - sis,

sis,

Glo - ri - a in ex -

Glo - ri - a in ex -

sis,

This system concludes the vocal and piano parts. The vocalists sing 'sis, in ex - cel - sis, sis, Glo - ri - a in ex -'. The piano accompaniment continues with its rapid sixteenth-note texture.

De-o, Glo - - - - - ria in ex-cel-sis, Glo - - - - - ria in ex-cel-sis, Glo - - - - - ria in ex-cel-sis, in ex-cel-sis De-o,

This system contains measures 10, 11, and 12. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The lyrics are: "De-o, Glo - - - - - ria in ex-cel-sis, Glo - - - - - ria in ex-cel-sis, Glo - - - - - ria in ex-cel-sis, in ex-cel-sis De-o,". The piano part provides harmonic support with chords and moving lines.

celsis, in ex-celsis, in ex-celsis, in ex-cel - - - - - sis
- ria in ex-celsis, in ex-celsis, in ex-cel - - - - - sis,
celsis, in ex-celsis, in ex-cel - - - - - sis,
Glo - - - - - ria in ex-celsis, in ex-celsis, in ex-cel - - - - -

This system contains measures 13, 14, and 15. The lyrics continue: "celsis, in ex-celsis, in ex-celsis, in ex-cel - - - - - sis", "- ria in ex-celsis, in ex-celsis, in ex-cel - - - - - sis,", "celsis, in ex-celsis, in ex-cel - - - - - sis,", and "Glo - - - - - ria in ex-celsis, in ex-celsis, in ex-cel - - - - -". The piano accompaniment continues with sustained chords and rhythmic patterns.

De - - - - - o, in ex-cel - - - - -
in ex-cel - - - - - sis De-o, in ex-cel - - - - -
in ex-cel - - - - - sis De-o, in ex - - - - -
sis, in ex-cel - - - - - sis De-o, in ex - - - - -

This system contains measures 16, 17, and 18. The lyrics are: "De - - - - - o, in ex-cel - - - - -", "in ex-cel - - - - - sis De-o, in ex-cel - - - - -", "in ex-cel - - - - - sis De-o, in ex - - - - -", and "sis, in ex-cel - - - - - sis De-o, in ex - - - - -". The piano part features a more active accompaniment with sixteenth-note patterns in the right hand and sustained chords in the left hand.

sis De-o, in excel-sis, in ex-cel-sis, in excel-sis,
sis De-o, in excel-sis, in ex-cel-sis, in excel-sis,
cel - sis De-o, in excel-sis, in ex-cel-sis, in excel-sis,
cel - sis De - o, in excel-sis, in ex-cel-sis, in excel-sis,

p et in ter-ra, in ter-ra pax ho-mi-nibus
et in ter-ra, in ter-ra pax ho-mi-nibus
p et in ter-ra pax ho-mi-nibus
p et in ter-ra pax ho-mi-nibus

bo-nae vo-nae
bo-nae
bo-nae

lun - ta - nae vo lun ta bo - nae vo lun

33

B tis. Glo - ri-a in ex-cel-sis, in excel-sis, in ex-
 tis. Glo - ri-a in excel-sis, in ex-cel-sis, in ex-cel-sis, in ex-
 tis. Glo - ri-a in excel-sis, in ex-cel-sis, in ex-cel-sis, in ex-
 ta - tis. Glo - ri-a in ex-

36

cel-sis, in ex-cel - sis De - celsis, in ex-cel - sis, in ex-cel -
 cel - sis, in ex-cel - sis, in ex-cel -
 cel-sis, in ex-cel-sis, in ex-cel - sis, in ex-

o, in ex - cel - sis
- sis De - o, in ex - cel - sis
- sis De - o, in ex - cel - sis
cel - sis De - o, in ex - cel - sis De -

This system contains measures 39, 40, and 41. It features four vocal staves and a piano accompaniment. The vocal parts are singing a Latin phrase, with the lyrics distributed across the staves. The piano accompaniment consists of arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand.

De - o, in excel - sis, in ex - cel - sis, in excel - sis, et in ter -
De - o, in excel - sis, in ex - cel - sis, in excel - sis, et in
De - o, in excel - sis, in ex - cel - sis, in excel - sis, et in
o, in excel - sis, in ex - cel - sis, in excel - sis, et in

This system contains measures 42, 43, 44, and 45. It features four vocal staves and a piano accompaniment. The vocal parts are singing a Latin phrase, with the lyrics distributed across the staves. The piano accompaniment consists of arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand. A 'C' time signature and a 'p' (piano) dynamic marking are present at the beginning of measure 42.

ra, in ter - ra pax ho - mi - nibus bo -
ter ra, in ter - ra pax ho - mi - nibus
et in ter - ra pax ho - mi - nibus
ter - ra pax ho - mi - nibus

This system contains measures 46, 47, 48, and 49. It features four vocal staves and a piano accompaniment. The vocal parts are singing a Latin phrase, with the lyrics distributed across the staves. The piano accompaniment consists of arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand. A 'fp' (fortissimo) dynamic marking is present at the beginning of measure 46.

[illegible]

53

ta - tis.

lun - ta - tis.

vo - lun - ta - tis.

- nae vo - lun - ta - tis.

p

57

pp

Nº 3. Laudamus te

Allegro aperto

Pianoforte

The musical score is written for piano and mezzo-soprano. The piano part is in G major (one sharp) and 4/4 time. It begins with a piano (*p*) dynamic and features a variety of textures, including arpeggiated chords, sixteenth-note runs, and trills. The mezzo-soprano part enters at measure 14 with a solo. The lyrics are in Latin and are written below the vocal line. The piano accompaniment continues throughout, providing harmonic support for the vocal melody. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout the score.

Mezzo-Sopran
SOLO

Lau - da - - - - mus te, - be - - ne -

di - - ci - mus te, - be - - ne - di - - ci - mus

te, a - - - do

ra - mus te, glo - ri - fi - ca - mus te glo - ri - fi -

ca -

- mus NB

C

te, glo-ri-fi-ca-

50

- mus

54

§

te.

57

D

Lau-da-mus Ob.

61

te, a-do-ra-mus te Be-ne-di-cimus

66

te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te, lau - damus

Ob.

fp

72

te, a - do - ra - mus te.

fp

mf

f

76

E

Lau - da - - - -

tr

p

81

- - - - - mus te, - be - ne -

p

86

di - ci - mus te, - be - ne - di - ci - mus

f

p

91 F

te, a - - - do -

94

ra - mus te, glo - ri - fi - ca - - -

98

102

107 G
NB

mus te,

112

— glo - ri - fi - ca —

116

H

— mus te, glo - ri - fi —

120

ca — mus

124

te.

127

Nº4. Grati-as

Adagio

Sopran I
Sopran II
Alt
Tenor
Bass

R
H
O
C

Gra - ti-as, gra - ti-as a-gimusti -
Gra - ti-as a - gimus
Gra - ti-as a - gimus
Gra - ti-as a - gimus
Gra - ti-as a - gimus

Pianoforte

3

- bi pro - pter ma - gnam, ma - gnam
ti - bi pro - pter ma - gnam, ma - gnam
ti - bi pro - pter ma - gnam, ma - gnam
ti - bi pro pter ma - gnam, ma - gnam
ti - bi pro - - pter, pro - pter ma - gnam, ma - gnam

5

glo - ri - am tu - - - am, gra - - - ti -

glo - ri - am tu - - - am, gra - - - ti -

glo - ri - am tu - - - am, gra - - - ti -

glo - ri - am tu - - - am, gra - - - ti -

glo - ri - am tu - - - am, gra - - - ti -

p

7

as a - - - gi - mus pro - - - pter ma - gnam

as a - - - gi - mus

as a - - - gi - mus pro - - - pter ma - gnam

as a - - - gi - mus pro - - - pter ma - gnam

as a - - - gi - mus pro - - - pter ma - gnam

f

9

glo - riam, pro - - - pter ma - gnam glo - ri - am tu - - -
pro - - - pter ma - gnam glo - ri - am tu - - -
glo - riam, pro - - - pter ma - gnam glo - ri - am tu - - -
glo - riam, pro - - - pter ma - gnam glo - ri - am tu - - -
glo - riam, pro - - - pter ma - gnam glo - ri - am tu - - -

The musical score for measures 9 and 10 features five vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are "glo - riam, pro - - - pter ma - gnam glo - ri - am tu - - -". The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes.

11

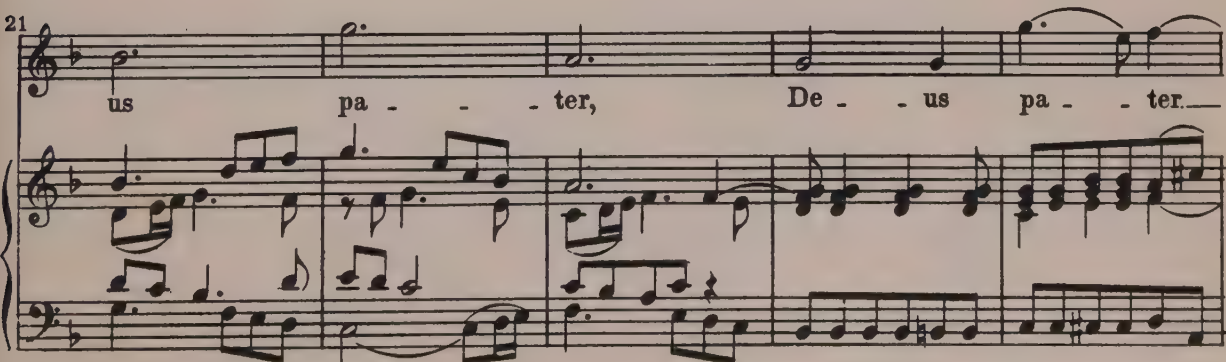
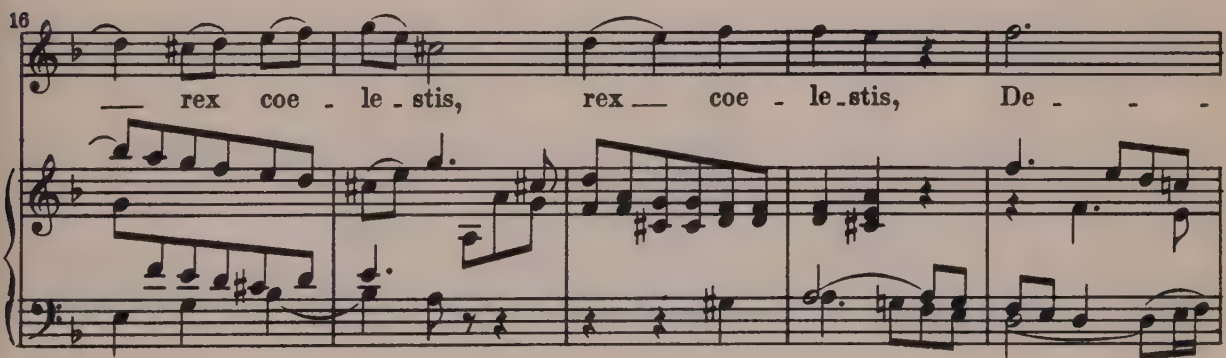
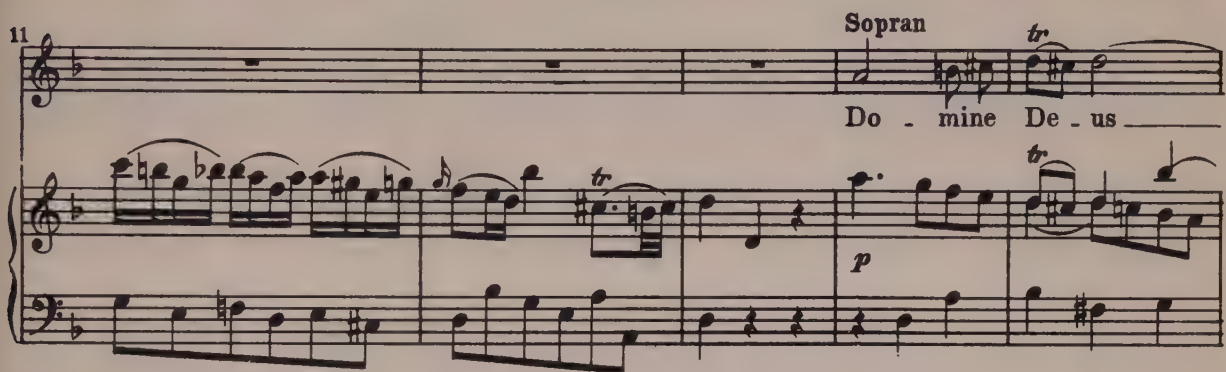
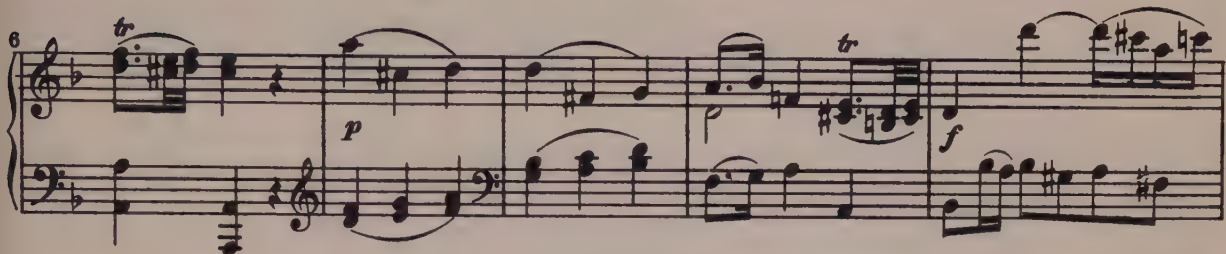
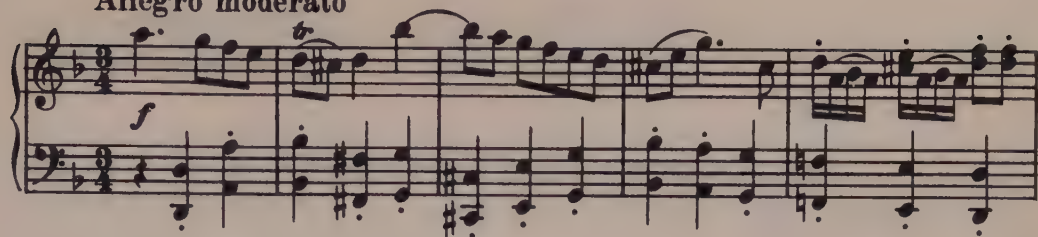
am.
am.
am.
am.
am.

The musical score for measures 11 and 12 features five vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are "am.". The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes. A piano dynamic marking (*p*) is present in measure 11.

Nº 5. Domine (Duett)

Allegro moderato

Pianoforte



26 **A**

— o - mni — po - tens.

Mezzo-Sopran *tr*

Do - mi - ne fi - li u - - ni - ge - ni - te

A

31

Je - su Chri - ste Do - - mi - ne De - us. **A** - - -

36

gnus De - - i fi - li - us, fi - li - us —

41

Do - mine fi - - li u - ni - ge - ni - te

tr

— pa - - tris, Do - mine De - - us rex coe -

B

46

Je - su, Je - - - su Chri - ste.

le - - stis De - - us pa - ter o - mnipotens.

B

51

56

Do - - mine De - us, Do - - mine De - us, A - - -

Do - - mine De - us, Do - - - mi-ne De - us, A - - -

p

61

gnus De - - - i fi - li - us.

gnus De - - - i fi - li - us,

65

fi - li - us pa - tris, A - gnus De - i

fi - li - us pa - tris, fi - li - us

69

fi - li - us pa - tris,

pa - tris,

73

fi - li - us, fi - li - us pa - tris,

tris, fi - li - us pa - tris, A - gnus

77

fi - li - us pa - tris,

De - i fi - li - us pa - tris,

81

tris, A

85

tris, fi - li - us, fi - li - us pa - tris,
- - - - - gnus De - i fi - li - us pa - tris,

90

fi - li - us, fi - li - us pa - tris,
fi - li - us, fi - li - us pa - tris

96

tris.
tris.

Nº 6. Qui tollis

Largo

CHOR I

Sopran
Alt
Tenor
Bass

CHOR II

Sopran
Alt
Tenor
Bass

Pianoforte

Largo

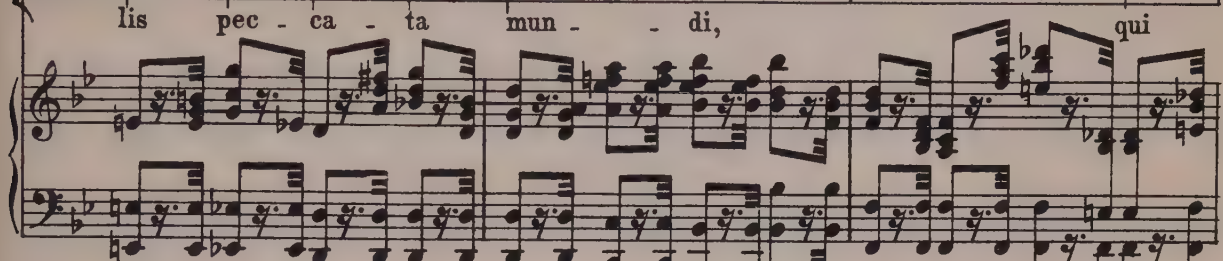
4

- lis pec - ca - ta mun - di,
tol - lis pec - ca - ta mun - di,
tol - lis pec - ca - ta mun - di,
tol - lis pec - ca - ta mun - di,

Qui tol - lis
Qui tol -
Qui tol -
Qui tol -

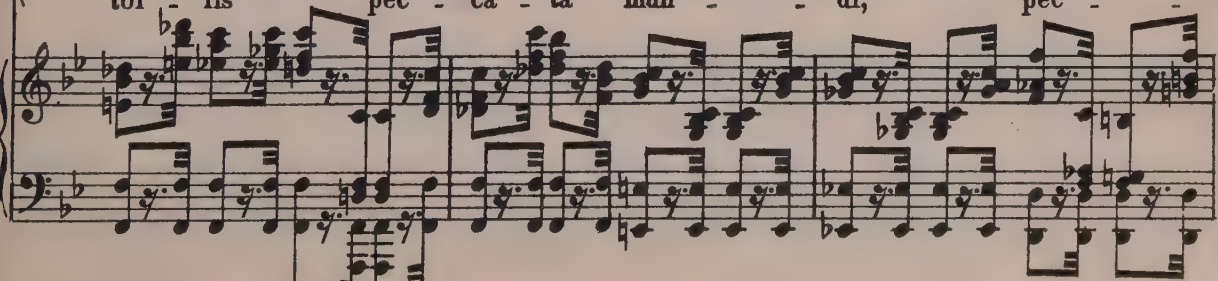
qui tol - lis pec - ca - ta, qui
 qui tol - lis, qui
 qui tol - lis pec - ca - ta, qui
 qui tol - lis, qui tol -

pec - ca - ta mun - di, qui
 lis pec - ca - ta mun - di, qui
 lis pec - ca - ta mun - di, qui tol - lis,
 lis pec - ca - ta mun - di, qui



tol - lis, qui tol - lis pec - ca -
 tol - lis, qui tol - lis, qui tol -
 tol - lis, qui tol - lis, qui tol -
 - lis pec - ca - ta mun - di, pec -

tol - lis, qui tol - lis pec - ca -
 tol - lis, qui tol - lis pec - ca - ta,
 qui tol - lis pec - ca - ta mun - di,
 tol - lis pec - ca - ta mun - di, pec -



A *p*

ta mun - di, mi - se - re -
lis pec - ca - ta mun - di,
lis pec - ca - ta mun - di,
ca - ta mun - di,
ta, pec - ca - ta mun - di,
pec - ca - ta mun - di,
pec - ca - ta mun - di,
ca - ta mun - di,

p *pp*

16

- re, mi - se - re - re no - bis, qui
mi - se - re - re no - bis,
mi - se - re - re no - bis,
mi - se - re - re no - bis,
mi - se - re - re no - bis,
mi - se - re - re no - bis,
mi - se - re - re no - bis,
mi - se - re - re no - bis,
mi - se - re - re no - bis,

p *f*

tol - lis pec - ca - ta mun - di,
 qui tol - lis pec - ca - ta mun - di,
 qui tol - lis pec - ca - ta mun - di,
 qui tol - lis pec - ca - ta mun - di,
 qui tol - lis pec -
 qui tol -
 qui tol - lis pec -
 qui tol -

qui tol - lis, qui tol - lis
 qui tol lis, qui tol - lis pec - ca - ta,
 qui tol - lis, qui tol - lis pec - ca -
 qui tol - lis pec - ca - ta mun -
 ca - ta, qui tol - lis, qui tol - lis,
 lis, qui tol - lis, qui tol - lis, qui
 ca - ta, qui tol - lis, qui tol - lis pec -
 lis, qui tol - lis pec - ca - ta mun -

B

qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di, pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di

B

Musical score for the vocal parts and piano accompaniment of the "Gloria" by Franz Schubert. The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked "Allegretto".

The vocal parts are arranged in four staves. The lyrics are:

di. Su - sci-pe, su - sci-pe, su - sci-pe depre -
 di. Su - sci-pe depre -
 di. Su - sci-pe depre -
 di. Su - sci-pe depre -
 di. Su - sci-pe, su - sci-pe, su -
 di. Su - sci-pe, su - sci-pe, su -
 di. Su - sci-pe, su - sci-pe, su -
 di. Su - sci-pe, su - sci-pe,

The piano accompaniment is written in the bottom two staves. It features a rhythmic pattern of eighth and sixteenth notes, with a forte (f) dynamic marking.

ca - ti - o - nem no - stram, qui se - des -

ca - ti - o - nem no - stram, qui se -

ca - ti - o - nem no - stram, qui se -

ca - ti - o - nem no - stram, qui se -

- scipe depre - ca - ti - onem no - stram,

- scipe depre - ca - ti - onem no - stram,

- scipe depre - ca - ti - onem no - stram,

suscipe depre - ca - ti - onem no - stram,

ad de - xte - ram pa - tris, qui se - des

des ad de - xte - ram pa - tris, qui se - des

des ad de - xte - ram pa - tris, qui se - des

des ad de - xte - ram pa - tris, qui se - des

qui se - des, qui se - des ad

qui se -

qui se - des, qui se -

qui se - des, qui se -

37

ad dexteram pa - tris, qui se - des, qui

ad dexteram pa - tris, qui se - des, qui se - des.

ad dexteram pa - tris, qui se - des, qui

ad dexteram pa - tris, qui se - des ad

dexte - ram pa - - - tris, qui se - des, qui

des ad dexteram pa - tris, qui se - des, qui

des ad dexteram pa - tris, qui se - des, qui

des ad dexteram pa - tris, qui se - - - des ad de - -

40

se - des, qui se - - - des ad de - xteram

ad de - xteram, qui se - - - des ad de - xteram

se - des, qui se - - - des ad de - xteram

dexte - ram pa - - - tris, qui se - des ad de - xteram

se - des, qui se - - - des ad de - xteram

se - des, qui se - - - des, qui se - des ad de - xteram

se - des, qui se - des, qui se - des ad de - xteram

- - xteram pa - - - tris, qui se - des ad de - xteram

[illegible][illegible]

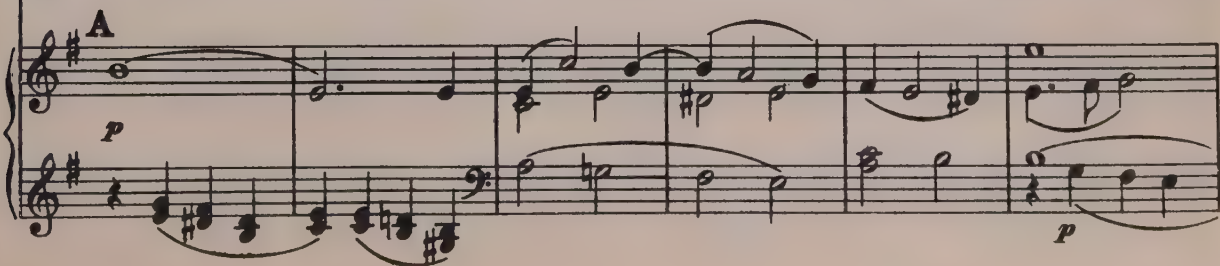
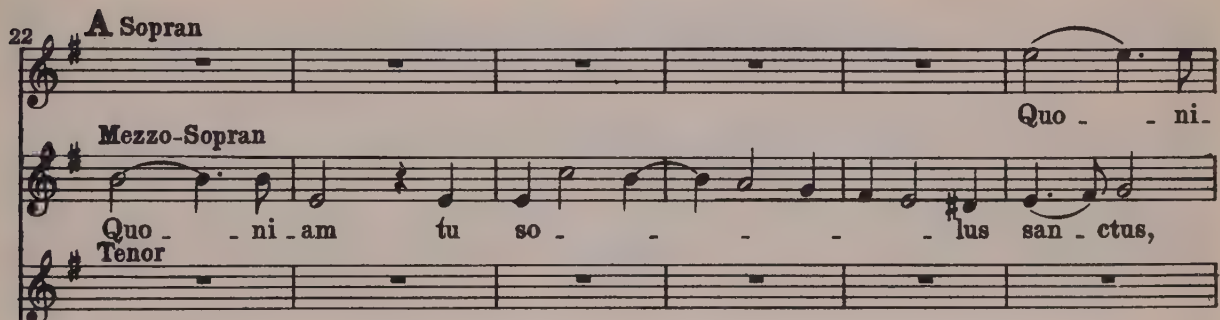
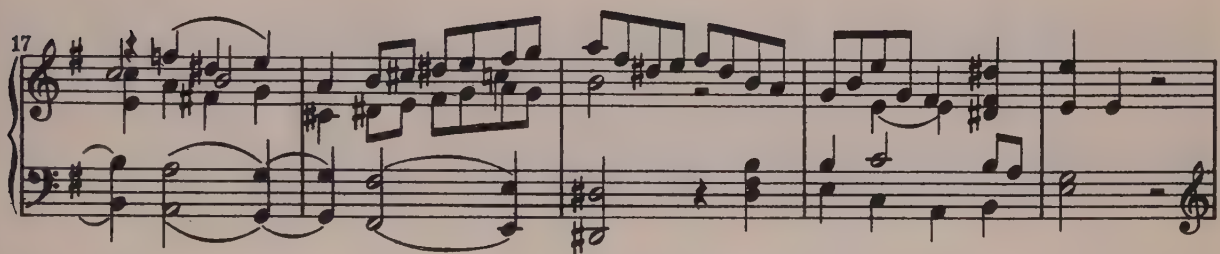
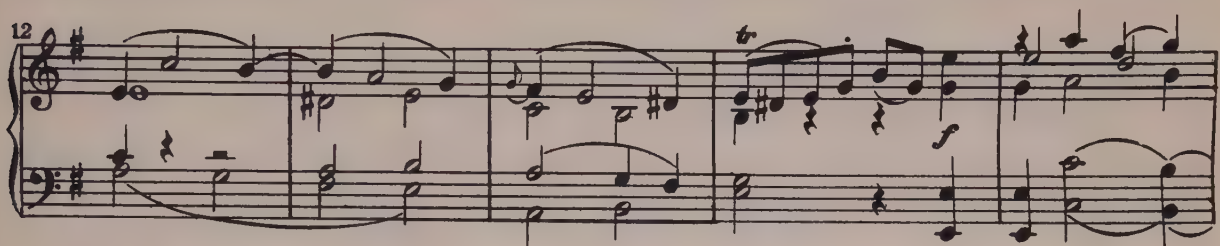
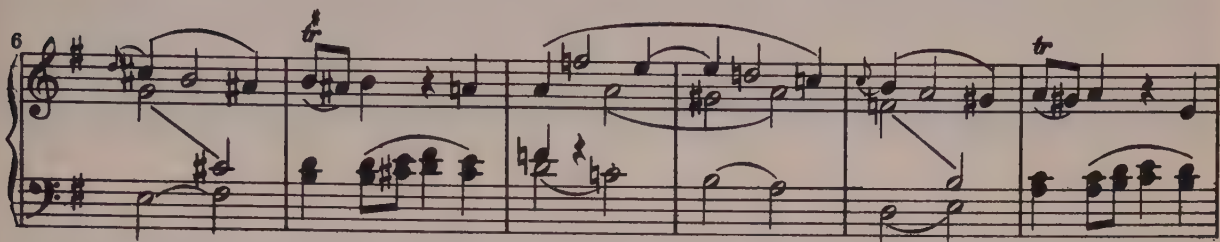
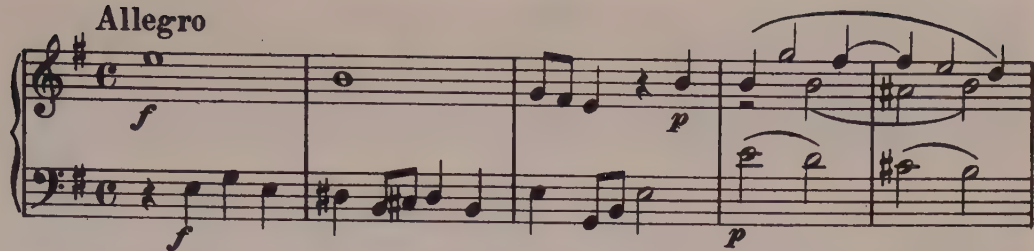
53

[illegible]

Nº 7. Quoniam (Terzett)

Allegro

Pianoforte



28

am tu so - - - - - lus Do - mi - nus, - tu -
 tu so - lus san - - - - - ctus, tu so - lus
 Quo - - ni - am tu

34

so - - - - - lus tu so - - - - - lus Do - minus,
 san - - - - - ctus, tu so - - - - - lus
 so - - - - - lus al - tis - - si - mus, tu so -

40

tu so - - - - - lus Do - - mi - nus,
 san - ctus, tu so - - - - - lus san - - - - - ctus,
 - - - - - lus al - tis - - si - mus, quo - - - - - ni -

45

quo - - - ni - am, quo - - - ni - am tu so - lus san - - - - -

quo - - - ni - am tu so - - - lus

am tu

50

- ctus, tu so - - - - -

sanctus, tu so - - - lus, so - - - lus san - - - - -

so - - - lus sanctus, Do minus tu, tu so - - - lus al -

55

- - - - - lus san - - - - -

- - - - - ctus, tu so - lus san - - - - -

tis - - - si - mus, tu so - lus san - - - - -

65

tu so - lus Do - mi - nus, tu so - lus al -

tu so - lus Do - mi - nus, tu so - lus al -

tu so - lus Do - mi - nus, tu so - lus al -

p *p* *cresc.*

71

The musical score is for a piece titled 'C'. It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts enter with the lyrics 'tis - - si - mus.' on a long note, followed by a rest. The piano accompaniment begins with a series of chords and arpeggiated figures. A 'C' time signature is placed above the piano part in the second measure.

tis - - si - mus.

tis - - si - mus.

tis - - si - mus.

C

77

Quo.

83

ni - am - tu so - lus san - ctus, tu so - lus san - ctus, quo -

Quo - ni - am - tu so - lus san - ctus, tu so - lus

Quo - ni - am - tu so - lus

89

ni - am - tu so - lus san - ctus, quo - ni - am - tu so - lus san - ctus, quo - ni - am - tu so - lus

sanctus, quo - ni - am - tu so - lus san - ctus, quo - ni - am - tu so - lus

95 **D**

san

100

ctus, tu so-lus san ctus, tu so-lus

ctus, tu so-lus san ctus, tu so-lus

105

san ctus. Quo ni-am tu so-lus, tu so-

san ctus. Quo ni-am tu so-lus,

ctus. Quo ni-am tu so-lus,

f *p*

111

musical score for measures 111-117. The system consists of three vocal staves and a piano accompaniment. The key signature has one sharp (F#). The lyrics are: "lus sanctus, tu so - - - - - lus sanctus, tu". Dynamics include *f* and *p*. The piano part features arpeggiated chords and moving lines in both hands.

musical score for measures 118-124. The system consists of three vocal staves and a piano accompaniment. The key signature has one sharp (F#). The lyrics are: "tu so - - - - - tu so - - - - - so - - - - -". Dynamics include *E*, *p*, *f*, and *pp*. The piano part features arpeggiated chords and moving lines in both hands.

125

musical score for measures 125-131. The system consists of three vocal staves and a piano accompaniment. The key signature has one sharp (F#). The lyrics are: "lus san - - ctus. Quo - - ni - - lus san - - ctus. Quo - - ni - am - - lus san - - ctus. Quo - - ni - am,". Dynamics include *fp* and *f*. The piano part features arpeggiated chords and moving lines in both hands.

131

am tu so lus san - - - - -
tu so lus san - - - - -
quo - ni - am tu so - lus san - ctus, Do - - mi -

137

ctus, tu so lus san - - - - -
nus al - tis - - - si - mus, tu so lus san - - - - -

142

tus, tu so lus san - - - - -

ctus, tu so - lus Do - mi - nus,
ctus, tu so - lus Do - mi - nus,
ctus, tu so - lus Do - mi - nus,

f *p*

tu so - lus al - tis - si - mus, al - tis - si -
tu so - lus al - tis - si - mus, al - tis - si -
tu so - lus al - tis - si - mus, al - tis - si -

p

mus, al - tis - si - mus.
mus, al - tis - si - mus.
mus, al - tis - si - mus.

p

162

167

Nº 8. Jesu Christe

Adagio

Sopran

Alt

Tenor

Bass

C O R O

Je - su, Je - su Chri - ste, Jesu Chri - ste, Jesu Chri - ste.

Adagio

Pianoforte

4

ste, Je - su Chri - ste, Je - su Chri - ste. ste, Je - su Chri - ste, Je - su Chri - ste. ste, Je - su Chri - ste, Je - su Chri - ste. ste, Je - su Chri - ste, Je - su Chri - ste.

attacca

Cum sancto spiritu

49

7 Allegro

Cum san - cto spi - ri - tu in glo -

Allegro

16

- cto spi - ri - tu in glo -

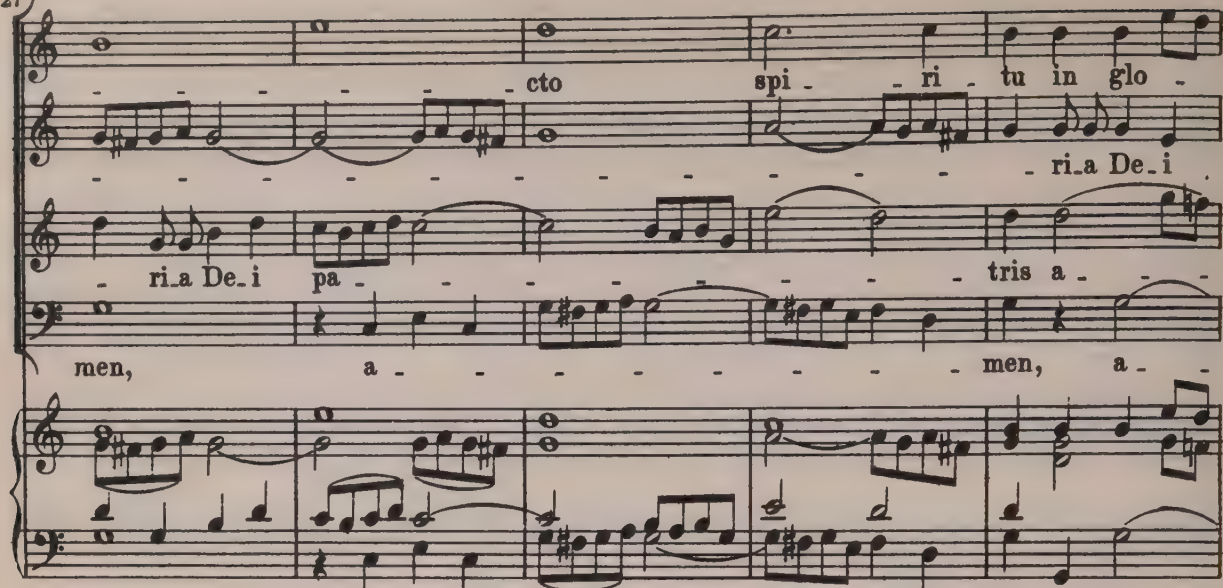
ria De - i patris a - men,

22

Cum san - cto spi - ri - tu in glo -

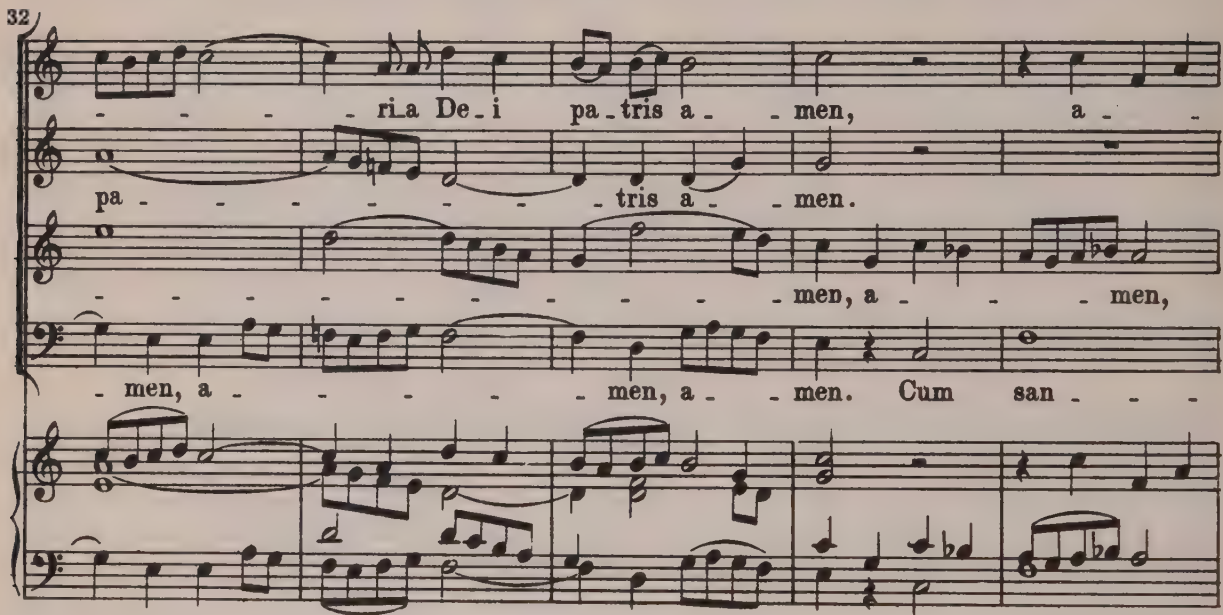
a -

A



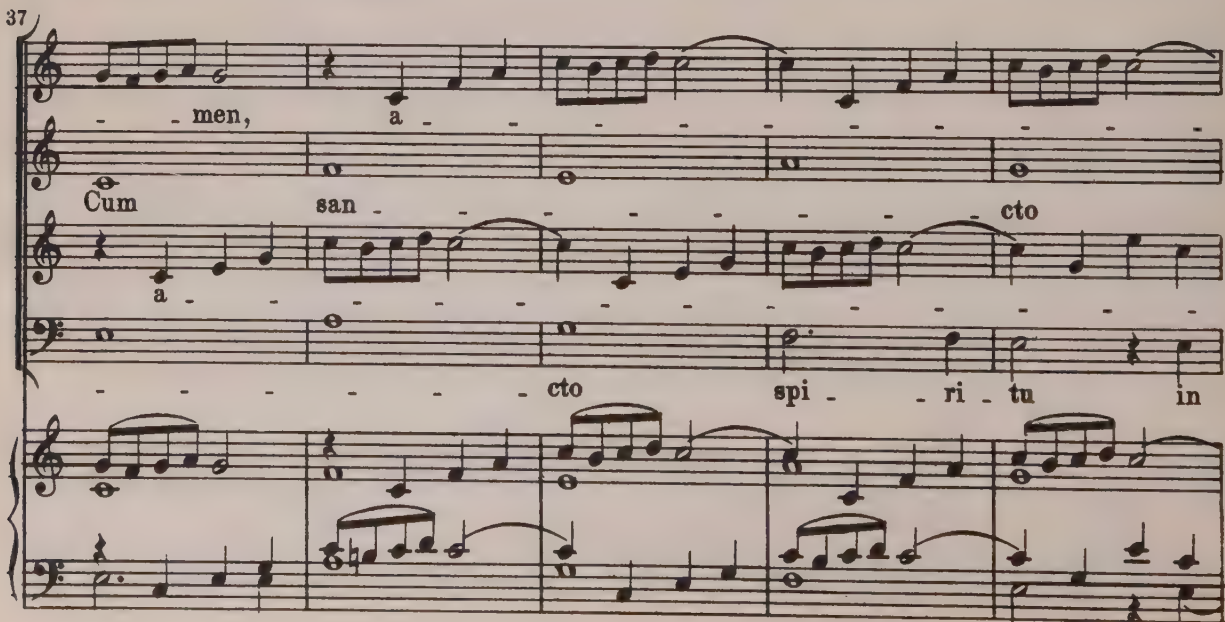
eto spi - ri - tu in glo -
ria De - i
ria De - i pa - tris a -
men, a - men, a -

This system contains measures 27 through 31. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are: "eto spi - ri - tu in glo - ria De - i", "ria De - i", "ria De - i pa - tris a -", and "men, a - men, a -".



ria De - i pa - tris a - men, a -
pa - tris a - men.
men, a - men,
men, a - men, a - men. Cum san -

This system contains measures 32 through 36. The lyrics continue: "ria De - i pa - tris a - men, a -", "pa - tris a - men.", "men, a - men,", "men, a - men, a - men. Cum san -".



men, a -
Cum san - cto
a - cto spi - ri - tu in

This system contains measures 37 through 41. The lyrics are: "men, a -", "Cum san - cto", "a - cto spi - ri - tu in".

42/

B

men, a -

spi - ri - tu in glo - ri - a De - i pa - tris

men. Cum

glo - ri - a De - i pa - tris.

B

47/

a -

san - cto spi - ri -

a -

52/

p men, *a* men, *a*

p men, *a* men, *a*

tu in glo - ri - a De - i pa -

p men, *a* men, *a*

men. Cum san -

men, a - men, a -

tris, a - men, a -

men. Cum san -

This system contains measures 52 through 57. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The lyrics are: "men. Cum san -", "men, a - men, a -", "tris, a - men, a -", and "men. Cum san -". The piano part provides a rhythmic accompaniment with eighth and sixteenth notes.

- cto spi - ri - tu in glo -

- men, a - men, a -

- men, a - men,

- cto spi - ri - tu in glo -

This system contains measures 63 through 67. It features four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "- cto spi - ri - tu in glo -", "- men, a - men, a -", "- men, a - men,", and "- cto spi - ri - tu in glo -". The piano part continues with a rhythmic accompaniment.

men, a -

a - men, a - men, a -

ri - a De - i pa - tris, a -

This system contains measures 68 through 72. It features four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "men, a -", "a - men, a - men, a -", and "ri - a De - i pa - tris, a -". The piano part continues with a rhythmic accompaniment.

p *f*

ria De i patris, a - - men,

men, a - - men,

men, a - - men, a -

men, a -

p cresc.

78

a - - - - - men, a - -

a - - - - - men,

men.

men.

Cum

Cum san - - -

83

a - - - - -

san - - - - - cto spi - - ri -

- - - - - cto spi - - ri - tu in

men, a - - -
men.
tu in glo-ria De-i pa-tris, a - - men, a-men, a - -
glo-ria De-i pa-tris a - - men a - - -
D

men,
Cum san - - -
men, a - - men,
men, a - -
D

a - - - men, a - -
cto spi - ri - tu in glo -
a - - -
D

men, a - men.

ri.a De-i pa - tris. Cum

men, a

men. Cum san

Cum

san - cto spi - ri -

cto spi - ri - tu, a

E

san - cto spi - ri -

tu, a

men. Cum san

men.

E

118/

tu a - - - - -
men.
cto spi - ri - tu, cum san - - -
Cum san - - - - -

This system contains measures 118 through 122. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The key signature has one sharp (F#). The vocal line begins with 'tu a' and continues with 'men.' in measure 122. The piano accompaniment consists of a flowing sixteenth-note melody in the right hand and a steady bass line in the left hand. The basso continuo line provides harmonic support with whole and half notes.

123/

men.
Cum
cto spi - ri - tu,
cto spi - ri - tu a - - - - -

This system contains measures 123 through 127. The vocal line continues with 'men.' in measure 123 and 'Cum' in measure 127. The piano accompaniment continues with its characteristic sixteenth-note texture. The basso continuo line follows the vocal melody with appropriate harmonic accompaniment.

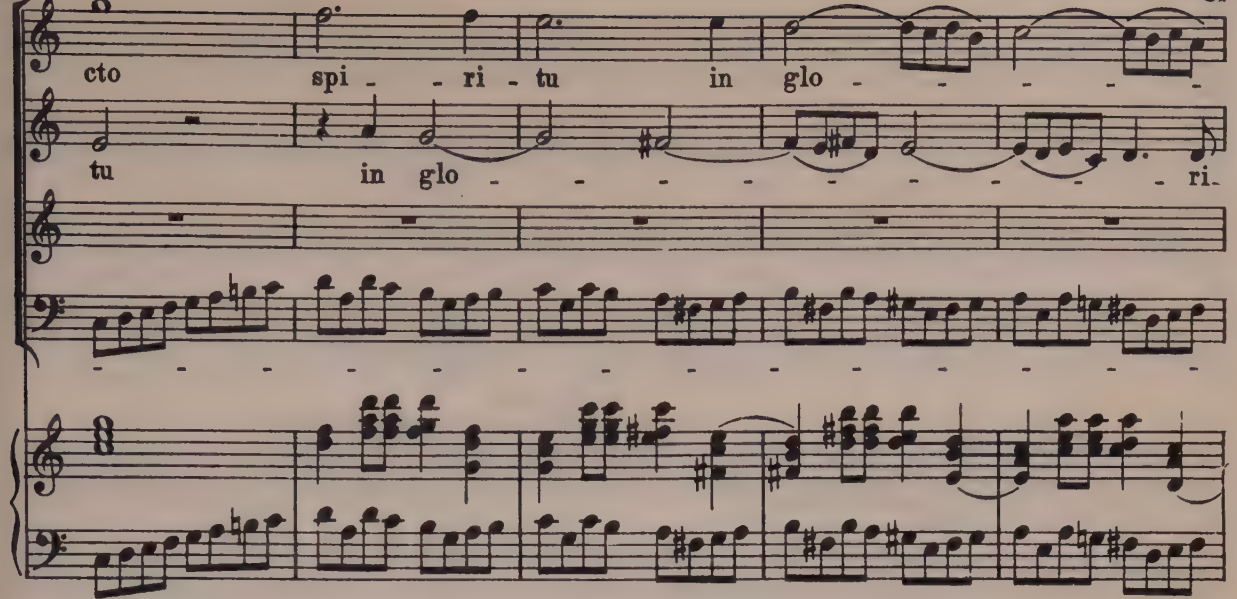
128/

Cum san - - - - -
san - - - - - cto spi - ri -
Cum san - - - - -

This system contains measures 128 through 132. The vocal line continues with 'Cum san' in measure 128 and 'san - cto spi - ri -' in measure 132. The piano accompaniment continues with its characteristic sixteenth-note texture. The basso continuo line follows the vocal melody with appropriate harmonic accompaniment.

cto spi - ri - tu in glo -

tu in glo - ri -



F

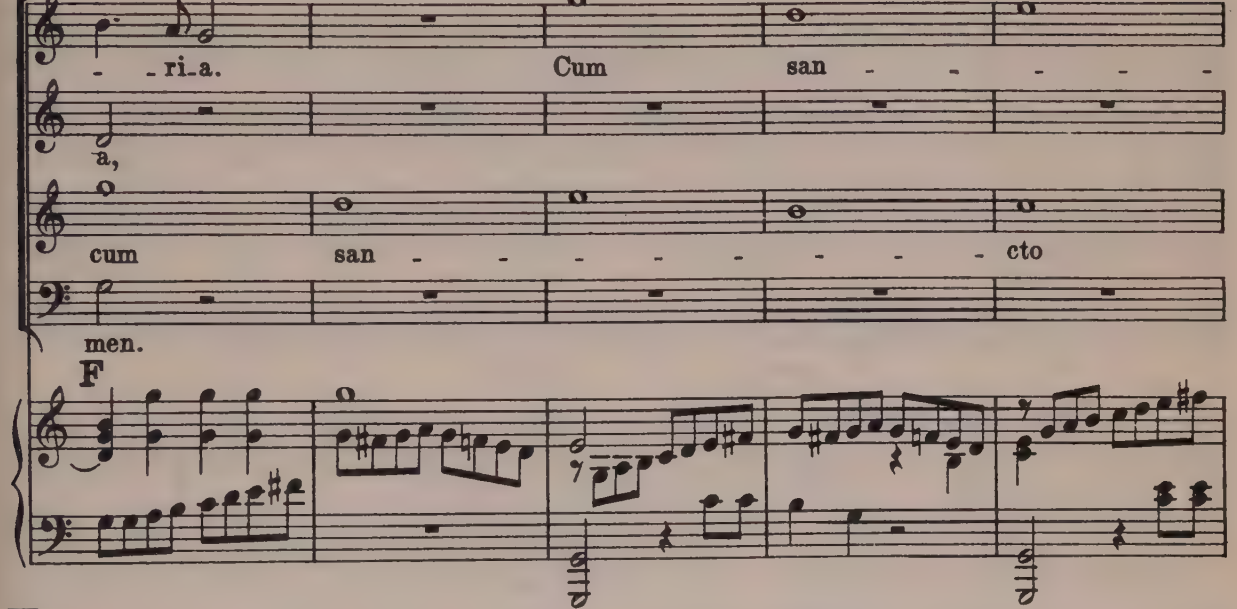
- ri - a. Cum san -

a,

cum san - cto

men.

F

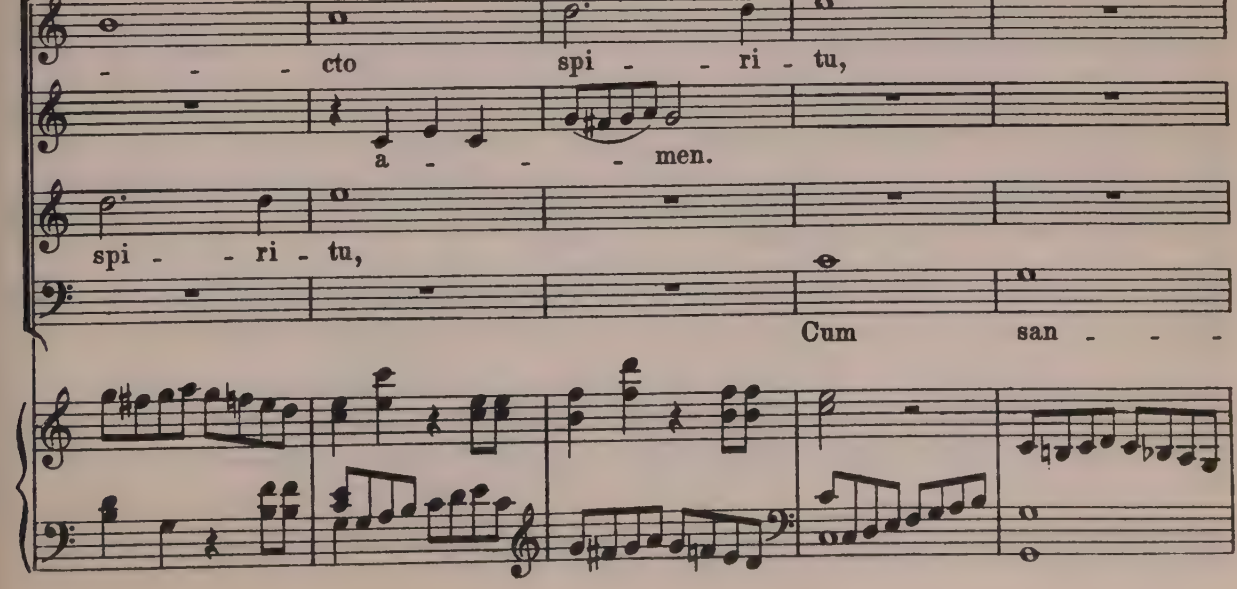


- cto spi - ri - tu,

a - men.

spi - ri - tu,

Cum san -



Musical score for measures 148-152. The system consists of four staves. The top two staves are vocal parts with lyrics: "Cum san - - - - - cto a - - - - - cto spi - - ri - tu". The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a mix of whole, half, and quarter notes, with some sixteenth-note passages in the piano part.

Musical score for measures 153-157. The system consists of four staves. The top two staves are vocal parts with lyrics: "a - - - - - men, a - - - - - spi - - ri - tu a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - -". The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a mix of whole, half, and quarter notes, with some sixteenth-note passages in the piano part. Dynamics include *p* (piano) and *f* (forte).

Musical score for measures 158-162. The system consists of four staves. The top two staves are vocal parts with lyrics: "a - - - - - a - - - - - a - - - - - a - - - - - a - - - - -". The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a mix of whole, half, and quarter notes, with some sixteenth-note passages in the piano part. Dynamics include *p* (piano) and *f* (forte).

163/ 59

f *G* *p*

- - - - - men, a - men, a - men, a - men. *Cum* san -

men, a - men, a - men, a - men. *Cum*

men, a - men, a - - - - men.

men, a - - - - men, a - men.

G *p*

169

The musical score is for a piece titled "Cum Sancto Spiritu". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The music is in 4/4 time and the key signature has one sharp (F#). The lyrics are in Latin. The piano part includes a section marked "18" with a key signature change to two sharps (F# and C#).

f *San* *p* *Cum* *p*

cto spi ri tu in glo -
san - cto spi ri tu
Cum san - cto, cum sancto spi ri tu
Cum san - cto spi ri tu

18

f

[illegible]

ri-a De-i pa -
in glo - ri-a De-i pa -
in glo - ri-a De-i pa -
ri-a, in glo - ri-a De-i pa -

H
tris, a -
tris, a -
tris, a -
tris, a -

men, a - men, a - men, a - men, a - men.
men, a - men, a - men, a - men, a - men.
men, a - men, a - men, a - men, a - men.
men, a - men, a - men, a - men, a - men.

Nº 9. Credo

Allegro maestoso

Pianoforte

Str. *f* Bls.

The piano introduction consists of two staves. The right hand (treble clef) features a series of chords and arpeggiated figures, while the left hand (bass clef) plays a steady eighth-note accompaniment. The tempo is marked 'Allegro maestoso'.

The piano continues with a similar texture, maintaining the eighth-note accompaniment in the left hand and chordal/arpeggiated patterns in the right hand.

The piano continues with a similar texture, maintaining the eighth-note accompaniment in the left hand and chordal/arpeggiated patterns in the right hand.

13

CHOR

Sopran I
Cre - do, cre-do in u-num De - um,

Sopran II
Cre - do, cre-do in u-num De - um,

Alt
Cre - do, cre-do in u-num De - um,

Tenor
Cre - do, cre-do in u-num De - um,

Bass
Cre - do, cre-do in u-num De - um,

The choral section begins at measure 13. It features five parts: Soprano I, Soprano II, Alto, Tenor, and Bass. Each part has a vocal line with lyrics. The lyrics are 'Cre - do, cre-do in u-num De - um,'. The vocal lines are written on five-line staves.

The piano accompaniment for the choral section continues with a steady eighth-note accompaniment in the left hand and chordal/arpeggiated patterns in the right hand.

17

patrem omni - poten - tem, factorem coeli et ter - - -

patrem omni - poten - tem, factorem coeli et ter - - -

patrem omni - poten - tem, factorem coeli et ter - - -

patrem omni - poten - tem, factorem coeli et ter - - -

patrem omni - poten - tem, factorem coeli et ter - - -

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady eighth-note accompaniment in the left hand.

21

rae, fa-ctorem coeli et ter - - rae, vi - si - bi - lium o - mni-um, et in -

rae, fa-ctorem coeli et ter - - rae, vi - si - bi - lium o - mni-um,

rae, fa-ctorem coeli et ter - - rae, vi - si - bi - lium o - mni-um,

rae, fa-ctorem coeli et ter - - rae, vi - si - bi - lium o - mni-um,

rae, fa-ctorem coeli et ter - - rae, vi - si - bi - lium o - mni-um,

The piano accompaniment continues with a similar rhythmic pattern, featuring a more complex texture with chords and moving lines in both hands.

25

vi - - - si - - - bi - - - li - um,
 et in - vi - - - si - - - bi - - - li
 et in -
 et in - vi - - -
 et in - vi - - -

29

et in - vi - si - bi - - li - um.
 um, et in - vi - si - bi - - li - um.
 vi - - - si - bi - - li - um.
 - - - si - bi - - li - um
 - - - si - bi - - li - um.

83

Cre - do

Cre - do

Cre - do

Cre - do

Cre - do

cresc.

f

37

et in u - num Do - mi - num, Jesum Christum fi - li - um,

et in u - num Do - mi - num, Jesum Christum fi - li - um,

et in u - num Do - mi - num, Jesum Christum fi - li - um,

et in u - num Do - mi - num, Jesum Christum fi - li - um,

et in u - num Do - mi - num, Jesum Christum fi - li - um,

41

B

fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum an -

fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum an -

fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum

fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum

fi - lium De - i u - ni - ge - ni - tum, et ex pa - tre na - tum,

B

45

an - te,

an - te,

an - te, an -

cre - do, cre - do, cre - do, cre - do,

Four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: "te omnia sae - - - - - cu - la,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

te omnia sae - - - - - cu - la,
an - - te omnia sae - - - - - cu - la,
an - - te omnia sae - - - - - cu - la,
- - te omnia sae - - - - - cu - la,
an - - te omnia sae - - - - - cu - la,

Four vocal staves and a piano accompaniment. Measures 53-54 are empty for all parts. Measures 55-56 show the vocal parts with whole notes and the piano accompaniment with a more complex rhythmic pattern involving eighth and sixteenth notes.

57

C

De - um de De - o,

De - um de De - o,

De - um de De - o,

De - um de De - o,

De - um de De - o,

C

61

lu - men de lu - mi-ne, De - - um ve - rum de De-o

lu - men de lu - mi-ne, De - - um ve - rum de De-o

lu - men de lu - mi-ne, De - - um ve - rum de De-o

lu - men de lu - mi-ne, De - - um

lu - men de lu - mi-ne, De - - um

65

ve - ro, ge - nitum non fa - ctum,

ve - ro, ge - nitum non fa - ctum,

ve - ro, ge - nitum non fa - ctum,

ve - rum de Deo ve - ro, ge - nitum non fa - ctum,

ve - rum de Deo ve - ro, ge - nitum non fa - ctum,

69

ge - nitum non fa - ctum, con - sub -

ge - nitum non fa - ctum, con -

ge - nitum non fa - ctum, con -

ge - nitum non fa - ctum, con - sub stan - ti - a - lem

ge - nitum non fa - ctum, con - substanti - a - lem

stan - ti - alem pa - tri, per quem o -

sub - stan - ti - alem pa - tri, per quem o -

sub - stan - ti - alem pa - tri, per

pa - tri, per quem o -

pa - tri, per quem

The musical score for page 73 consists of five staves. The first four staves are vocal parts with lyrics. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The fourth staff has a treble clef. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs). The piano part features a complex, flowing melody with many accidentals and a steady eighth-note accompaniment in the bass.

quem o

o

The musical score for page 77 consists of five staves. The first four staves are vocal parts with lyrics. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef. The fourth staff has a treble clef. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs). The piano part continues the complex, flowing melody from the previous page, with many accidentals and a steady eighth-note accompaniment in the bass.

- mnia fa - cta sunt.

- mnia fa - cta sunt.

- mnia fa - cta sunt.

- mnia fa - cta sunt.

- mnia fa - cta sunt.

Cre - do, qui pro - pter nos ho - mi.

Cre - do, qui pro - pter nos ho - mi.

Cre - do, qui pro - pter nos ho - mi.

Cre - do, qui pro - pter nos ho - mi.

Cre - do, qui pro - pter nos ho - mi.

E

nes et propter no - stramsa - lu - tem, qui pro - pter nos

nes et propter no - stramsa - lu - tem, qui pro - pter nos

nes et propter no - stramsa - lu - tem, qui pro - pter nos

nes et propter no - stramsa - lu - tem, qui pro - pter nos

nes et propter no - stramsa - lu - tem, qui pro - pter nos

E

ho - - mi - nes et propter nostramsa - lu - tem de - scen - dit de coe -

ho - - mi - nes et propter nostramsa - lu - tem de - scen - dit de coe -

ho - - mi - nes et propter nostramsa - lu - tem de - scen - dit de coe -

ho - - mi - nes et propter nostramsa - lu - tem de - scen - dit de coe -

ho - - mi - nes et propter nostramsa - lu - tem de - scen - dit de coe -

97

lis, de-scen - dit, de - scen -

lis, de - scen -

lis, descen -

lis, descen -

102

- dit de coe - lis, de -

- dit, de - scendit de coe - lis, de -

- dit, de - scendit de coe - lis, de -

- dit, de - scen - dit, de - scendit de coe - lis, de -

- dit, de - scen - dit, de - scendit de coe - lis, de -

106

scen - dit de coelis, de coelis, de coe - lis,

scen - dit de coelis, de coelis, de coe - lis,

scen - dit de coelis, de coelis, de coe - lis,

scen - dit de coelis, de coelis, de coe - lis,

scen - dit de coelis, de coelis, de coe - lis,

p

112

descen - dit de coe - lis.

de scen - dit de coe - lis.

descen - dit de coe - lis.

de - scen - dit de coe - lis.

de - scen - dit de coe - lis.

cresc.

f

3

3

N° 10. Et incarnatus est

Andante

Pianoforte

The musical score is written for piano and voice. It begins with a piano introduction in 9/8 time, marked 'Andante' and 'Pianoforte' (p). The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The score is divided into systems, with measures 5, 9, 13, 16, and 19 marked at the beginning of their respective systems. The piano part includes various musical notations such as slurs, ties, and dynamic markings. The vocal part enters at measure 19, marked 'SOLO Sopran'. The lyrics are 'Et in car - na - tus est de spi - ri - tu'. The piano accompaniment continues throughout the vocal phrase, providing a rich harmonic background.

5 Flöte.

Oboe.

9 Fag.

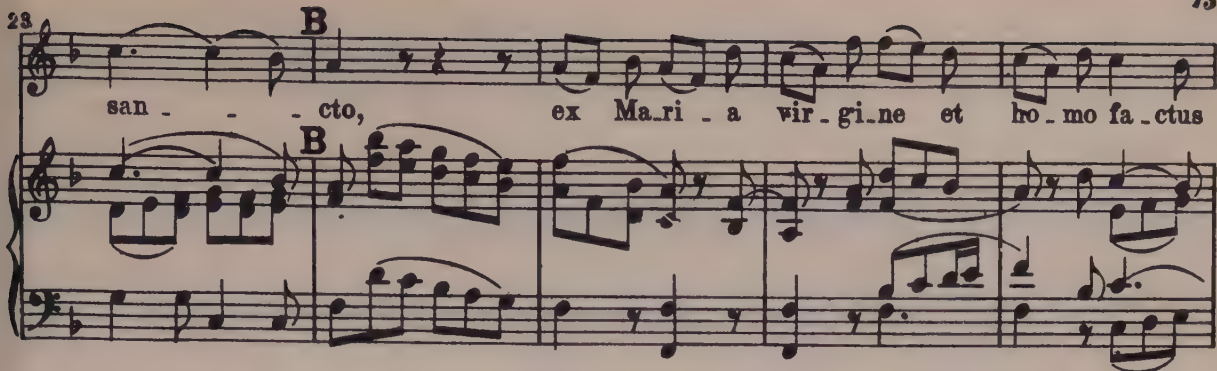
13 A

16 tr.

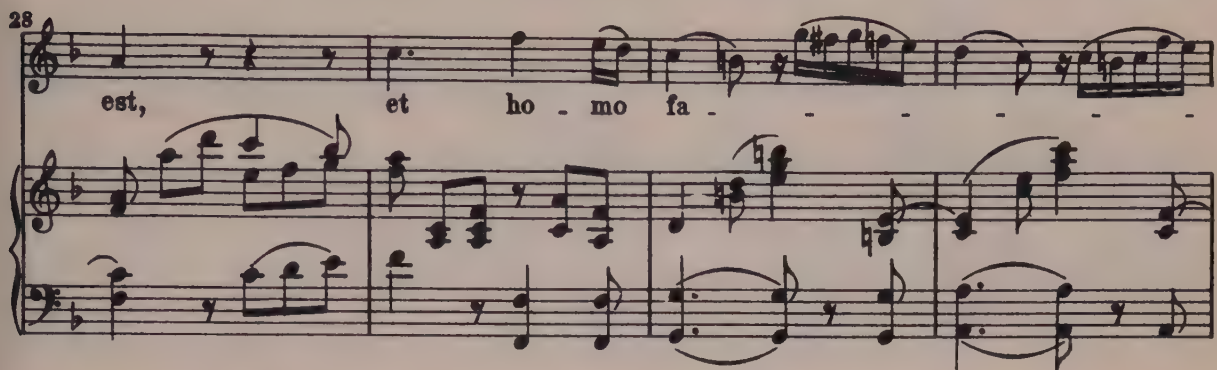
19 SOLO Sopran

Et in car - na - tus est de spi - ri - tu

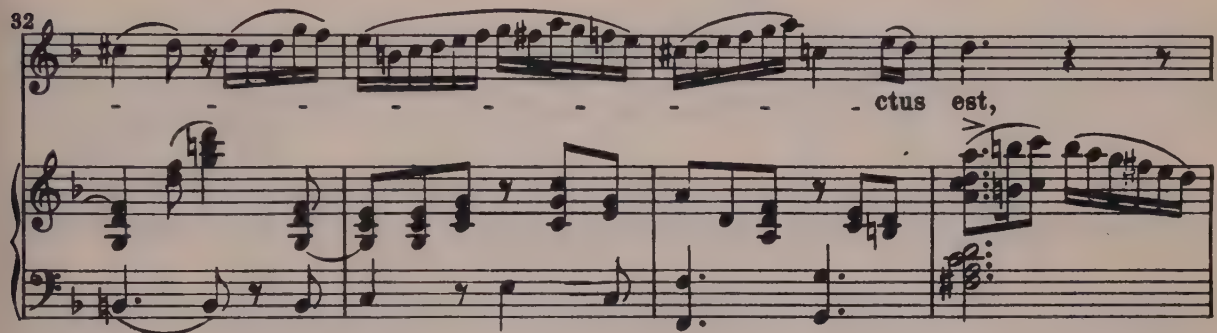
23 **B**
san - - - cto, ex Ma - ri - a vir - gi - ne et ho - mo fa - ctus



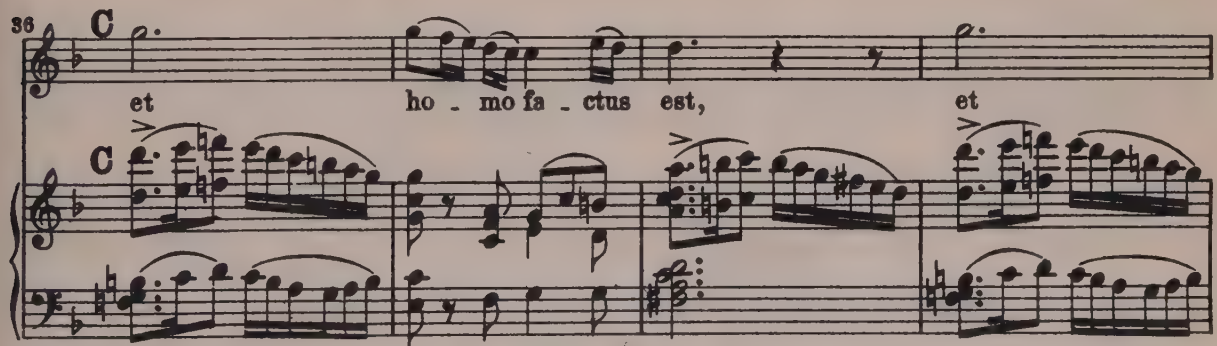
28
est, et ho - mo fa -



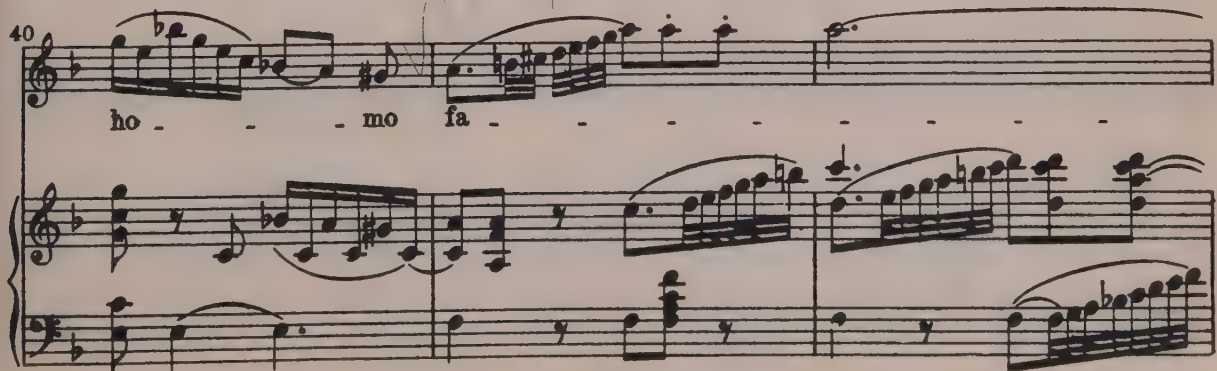
32
- ctus est,



36 **C**
et ho - mo fa - ctus est, et



40
ho - - - mo fa -



43 *tr* **D**
 - ctus est.

47 **D**
 Et in - car - na - tus est

dim.

51
 de spi - ri - tu san - cto

55 **E**
 ex Mari - a vir - gine - et ho - mo fa - ctus est, et ho - mo

E

60 *tr*
 fa -

64

ctus est, fa

68

ctus est, fa

72

ctus est, fa

78

Cadenza

82

85

89

93

97

tr *tr*

ctus est.

p

102

calando

Nº 11. Crucifixus

79

Adagio (♩)

Sopran

R

Alt

O

Tenor

H

Bass

C

p

Cru - ci -

Adagio (♩)

Horn

Ob.

Pianoforte

p Vel.
Cb.

f

Br.

fi - xus, cru - ci - fi - xus, cru - ci - fi - - xus e - - ti - am

Cru - ci - fi - xus, cru - ci - fi - - xus e - ti - am pro

Cru - ci - fi - xus e - ti - am pro no - bis,

Cru - ci - fi - xus, cru - ci - fi - - xus e - ti - am pro

Pos.

e - ti - am pro no - bis, cru - - ci - fi - - xus

no - - - bis, cru - - ci - fi - - xus,

e - ti - am pro no - bis, cru - - ci - fi - xus e - ti - am pro

no - - - bis, cru - - ci - fi - xus e - - tiam pro

pro no - bis, cru - ci - fi - xus e - ti - am pro
cru - ci - fi - xus, cru - ci - fi - xus
no - bis cru - ci - fi - xus, cru - ci - fi - xus
no - bis, cru - ci - fi - xus, cruci - fi - xus e - ti - am

no - bis, pro no - bis, sub Pon - ti - o Pi - la - to pas - sus
e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas - sus
e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus
pro - no - bis sub Pon - ti - o Pi - la - to pas - sus

et se - pul - tus est, cruci - fi - xus e - ti - am sub
et se - pul - tus est, cru - ci - fi - xus e - ti - am sub
et se - pul - tus est, cru - ci - fi - xus e - ti - am sub
et se - pul - tus est, cru - ci - fi - xus e - ti - am sub

Pon - ti - o Pi - la - to pas - sus et se - pul -

Pon - ti - o Pi - la - to pas - sus et se -

Pon - ti - o Pi - la - to pas - sus et se -

Pon - ti - o Pi - la - to pas - sus et se -

più Adagio

- tus est, pas - sus, pas - sus et se - pul - tus est, pas -

pul - tus est, pas - sus, pas - sus et se - pul - tus est, pas -

pul - tus est, pas - sus et se - pul - tus est, pas -

pul - tus est, pas - sus et se - pul - tus est, pas -

14

- tus est, pas - sus, pas - sus et se - pul - tus est, pas -

pul - tus est, pas - sus, pas - sus et se - pul - tus est, pas -

pul - tus est, pas - sus et se - pul - tus est, pas -

pul - tus est, pas - sus et se - pul - tus est, pas -

più

17

più lento morendo

- sus et sepul - tus est.

- sus et sepul - tus est.

- sus et sepul - tus est.

- sus et sepul - tus est.

lento

morendo

pp

attacca

Nº 12. Et resurrexit

Allegro moderato

Sopran

R

Alt

O

Tenor

H

Bass

C

Pianoforte

Allegro moderato

3

xit, et re - sur - re - xit, re - sur - re - xit, re -

Et resurre.xit, et re - sur - re - xit, et

Et resurre.xit, et re - sur - re - xit, et

Et resurre.xit, et resur.re - xit,

5

- sur - re - xit ter - ti - a di - e se - cun - dum scri -

re - sur - re - xit ter - ti - a di - e se - cun - dum scri -

re - sur - re - xit ter - ti - a di - e se - cun - dum scri -

et re.surre - xit ter - ti - a di - e se - cun - dum scri -

7

ptu - ras, se - cun - dum scri - ptu - ras, se - cun - dum scri -

ptu - ras, se - cun - dum scri - ptu - ras, se - cun - dum scri -

ptu - ras, se - cun - dum scri - ptu - ras, se - cun - dum scri -

ptu - ras, se - cun - dum scri - ptu - ras, se - cun - dum scri -

9

ptu - ras. Et a -

ptu - ras. Et a - scen - dit

ptu - ras. Et a - scen - dit

ptu - ras. Et a - scen - dit

11

scen - dit, et a - scen - dit in coe - lum, a -

in coe - lum, a - scen - dit in coe - lum,

in coe - lum, a - scen - dit in coe - lum,

in coe - lum, a - scen - dit in coe - lum,

13

scen - dit a - scen - dit in coe - lum, se - dit ad
 a - scen - dit in coe - lum,
 a - scen - dit in coe - lum,
 a - scen - dit in coe - lum,

15

dex - te - ram pa - tris, ad
 se - det ad dex - te - ram pa - tris, ad
 se - det ad dex - te - ram pa - tris, ad
 se - det ad dex - te - ram pa - tris, ad

17

dex - te - ram pa - tris,
 dex - te - ram pa - tris,
 dex - te - ram pa - tris,
 dex - te - ram pa - tris,

B

et i - te - rum ven -
et i - te -

tu - - - - rus est cum glo - ri - a, et i - te -
rum ven - - tu - - rus est cum glo - ri - a,
et i - te - rum ven -

rum ven - - tu - - rus est cum glo - ri - a, et
et i - te - rum ven -
tu - - - - rus est cum glo - ri - a, et i - te - rum ven -

First system of music, measures 25-28. It features four vocal staves and a piano accompaniment. The lyrics are: i - te - rum ven - tu - rus est cum glo - ri - a, tu - rus est cum glo - ri - a, et i - te - rum ven - tu - rus est cum glo - ri - a, et i - te - rum ven -

Second system of music, measures 29-32. It features four vocal staves and a piano accompaniment. The lyrics are: et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - rum ven - tu - rus est cum glo - ri - a ju - di - i - te - rum ven - tu - rus est cum glo - ri - a tu - rus est cum glo - ri - a ju - di - ca - re,

Third system of music, measures 33-36. It features four vocal staves and a piano accompaniment. The lyrics are: re vi - vos et mor - tu - os, et ca - re vi - vos et mor - tu - os, et ju - di - ca - re vi - vos et mor - tu - os, et ju - di - ca - re vi - vos et mor tu - os, et

mor - - - tu - os, et i - te - rum
 mor - - - tu - os, ven -
 mor - - - tu - os, ven -
 mor - - - tu - os, ven -

cresc.

ven - tu - rus est cum glo - - ri - a, cu - jus
 tu - - - rus est cum glo - - ri - a cu - jus
 tu - - - rus est cum glo - - ri - a cu - jus
 tu - - - rus est cum glo - - ri - a cu - jus

re - - gni non e - rit fi - - - nis, cu - jus
 re - - gni non e - rit fi - - - nis, cu - jus
 re - - gni non e - rit fi - - - nis, cu - jus
 re - - gni non e - rit fi - - - nis, cu - jus

37

re - gni non e - rit fi - nis, cu - jus re - gni non

re - gni non e - rit fi - nis, cu - jus re - gni non

re - gni non e - rit fi - nis, cu - jus re - gni non

re - gni non e - rit fi - nis, cu - jus re - gni non

39

e - rit fi - nis, cu - jus

e - rit fi - nis, non, non e - rit

e - rit fi - nis, non, non e - rit

e - rit fi - nis, non, non e - rit

41

re - gni non e - rit fi - nis, cu - jus

fi - nis, non e - rit, non e - rit, *cresc.*

fi - nis, non e - rit, *cresc.* non e - rit,

fi - nis, non e - rit, *cresc.* non e - rit,

43

re - - - gni non e - rit fi - - - nis, non e - rit
non e - - - rit fi - - - nis,
non e - - - rit fi - - - nis,
non e - - - rit fi - - - nis,
Piano accompaniment with arpeggiated chords and moving bass lines.

45

fi - - - nis,
non e - rit fi - - - nis,
non e - rit fi - - - nis,
non e - rit fi - - - nis,
Piano accompaniment with rapid sixteenth-note runs in the right hand.

47

non e - rit fi - - - nis, cu - - - jus
non e - rit fi - - - nis, cu - - - jus
non e - rit fi - - - nis, cu - - - jus
non e - rit fi - - - nis, cu - - - jus
Piano accompaniment with triplets and arpeggiated figures.

re - - - gni non e - rit fi - - -

re - - - gni non e - rit fi - - -

re - - - gni non e - rit fi - - -

re - - - gni non e - rit fi - - -

51

nis, non e - - rit *rit.* fi - - - nis.

nis, non e - - rit *rit.* fi - - - nis.

nis, non e - - rit *rit.* fi - - - nis.

nis, non e - - rit *rit.* fi - - - nis.

Nº 13. Et in Spiritum sanctum

Allegro non troppo

Pianoforte

mf

p *f*

12

18

24

SOLO A Tenor

Et in Spi - ritum sanctum,

29

Do - minum, et vi - vi - fi - can - tem,

34

Sopran TUTTI

Et in Spi - ri - tum san - ctum, Do - mi - num, et in

Alt TUTTI

Et in Spi - ri - tum san - ctum, Do - mi - num,

Tenor TUTTI

Et in Spi - ri - tum san - ctum, Do - mi - num, Do - minum,

Bass TUTTI

Et in Spi - ri - tum san - ctum, Do - mi - num, et in

Do - mi - num vi - vi - fi - can - tem,
 et vi - vi - fi - can - tem, SOLO
 et vi - vi - fi - can - tem, qui ex Pa - tre
 Do - mi - num vi - vi - fi - can - tem,

Fi - li - o - que, Fi - li - o - que pro - ce - dit,

qui ex Pa - tre Fi - li - o - que pro - ce - dit, TUTTI
 qui ex

qui ex Pa - tre Fi - li - o - que

qui ex Pa - tre Fi - li - o - que

qui ex Pa - tre Fi - li - o - que

Pa - tre Fi - li - o - que

Detailed description: This block contains the first system of the musical score, measures 54 through 58. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked 'TUTTI' and sing the phrase 'qui ex Pa - tre Fi - li - o - que'. The piano part provides harmonic support with chords and moving lines in both hands.

Detailed description: This block shows the piano accompaniment for measures 54 through 58. The right hand features a melodic line with grace notes and slurs, while the left hand plays a steady harmonic accompaniment with chords and single notes.

pro - ce - dit;

pro - ce - dit;

pro - ce - dit;

pro - ce - dit;

Detailed description: This block contains the second system of the musical score, measures 59 through 63. The vocal parts continue with the phrase 'pro - ce - dit;'. The piano accompaniment continues with a similar harmonic texture, featuring grace notes and slurs in the right hand.

Detailed description: This block shows the piano accompaniment for measures 59 through 63. The right hand has a melodic line with grace notes and slurs, and the left hand provides a harmonic accompaniment with chords and single notes.

qui cum Pa - tre

qui cum Pa - tre

qui cum Pa - tre

qui cum Pa - tre

Detailed description: This block contains the third system of the musical score, measures 64 through 68. The vocal parts sing the phrase 'qui cum Pa - tre'. The piano accompaniment continues with a similar harmonic texture, featuring grace notes and slurs in the right hand.

Detailed description: This block shows the piano accompaniment for measures 64 through 68. The right hand has a melodic line with grace notes and slurs, and the left hand provides a harmonic accompaniment with chords and single notes.

et Fi-li-o si-mul ad-o-ra-tur, et con-glori-fi-

74

TUTTI

qui cum Pa-tre, cum Pa-tre et fi-li-o

TUTTI

qui cum Pa-tre, cum Pa-tre et fi-li-o

TUTTI

ca-tur; qui cum Pa-tre, cum Pa-tre et fi-li-o

TUTTI

qui cum Pa-tre, cum Pa-tre et fi-li-o

C

79

si-mul, si-mul ad-o-ra-tur,

si-mul, si-mul ad-o-ra-tur,

si-mul, si-mul ad-o-ra-tur,

si-mul, si-mul ad-o-ra-tur,

p

84

TUTTI 95

qui lo -

SOLO

qui lo - cu - tus est per pro - phe - tas,

TUTTI

qui lo - cu -

90

cu - tus, qui lo - cu - tus est, qui lo - cu - tus est per pro -

cu - tus, qui lo - cu - tus est, qui lo - cu - tus est per pro -

TUTTI

qui lo - cu - tus, qui lo - cu - tus est per pro -

- tus est per pro - phe - tas, qui lo - cu - tus est per pro -

96

phe - tas,

phe - tas,

SOLO

phe - tas, qui lo - cu - tus est per pro - phe - tas,

phe - tas,

qui lo - cu - tus est per pro - phe - - - tas,

qui lo - cu - tus est per pro - phe - - - tas,

qui lo - cu - tus est per pro - phe - - - tas,

qui lo - cu - tus est per pro - phe - - - tas,

f

tr

p

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

tr

f

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

per pro - phe - - - tas.

rit.

Nº 14. Credo in unam sanctam

97

Allegro maestoso

Sopran

Alt

Tenor

Bass

R
O
H
C

Cre - do,

Cre - do,

Cre - do,

Cre - do,

Cre - do

Cre - do

Cre - do

Cre - do

Allegro maestoso

Strech.

Bl.

Pianoforte

4

in u - nam san - ctam ca -

in u - nam

in

7

tho - li - cam et a - posto - li - cam, et a - po -

sar - ctam et a - posto - li - cam, et a - po -

u - nam san - ctam catho - li - cam et a - po -

in u - nam catho - li - cam et a - po -

10

sto - li - cam ec - cle - siam, con - fi - te - or, con -

sto - li - cam ec - cle - siam, con - fi - te - or, con -

sto - li - cam ec - cle - siam, con - fi - te - or, con -

sto - li - cam ec - cle - siam, con - fi - te - or, con -

13

fi - te - or u - num ba - ptis - ma, ba -

fi - te - or u - num ba - ptis - ma, ba -

fi - te - or u - num ba - ptis - ma, ba -

fi - te - or u - num ba - ptis - ma, ba -

16

ma in re - missio - nem pec - ca - to - rum, in

ma in re - missio - nem pec - ca - to - rum, in

ptis - ma re - mis - sio - nem pec - ca - to - rum, in

ptis - ma in re - mis - sio - nem pec - ca - to - rum, in

20 99

dim. *p* et ex - pe - cto, ex - pe - cto

re - missio - nem pec - cato - rum,

dim. in re - mis - sionem peccato - rum,

dim. *p*

24

cresc. re - sur - re - ctionem,

cresc. re - sur - re - ctionem, *p* et ex - pe - cto, ex - pe - cto

cresc. re - sur - re - ctionem,

cresc. re - sur - re - ctionem,

cresc. re - sur - re - ctionem,

cresc. *f* *p*

28

cresc. re - sur - re - ctio - nem *p* mor - tu -

cresc. re - sur - re - ctio - nem *p* mor - tu -

cresc. re - sur - re - ctio - nem *p* mor - tu -

cresc. re - sur - re - ctio - nem *p* mor - tu -

cresc. *f* *p*

31

B

o - rum, mor - tu o -
o - rum, mortu o -
o - rum, mortu o -
o - rum, mortu o -

34

rum. Cre - do,
rum. Cre - do,
rum. Cre - do,
rum. Cre - do,

37

Cre - do in u - nam
Cre - do
Cre - do
Cre - do
Cre - do

40

san - ctam ca - tho - li - cam et a - posto - li -
 in u - nam san - ctam et a - posto - li -
 in u - nam san - ctam ca - tho - li -
 in u - nam ca - tho - li -

45

cam, et a - po - sto - li - cam ec - cle - siam, con -
 cam, et a - po - sto - li - cam ec - cle - siam, con -
 cam, et a - po - sto - li - cam ec - cle - siam, con -
 cam, et a - po - sto - li - cam ec - cle - siam, con -

46

fi - te - or, con - fi - te - or u - num ba -
 fi - te - or, con - fi - te - or u - num ba -
 fi - te - or, con - fi - te - or u - num ba -
 fi - te - or, con - fi - te - or u - num ba -

49

ptis - ma in re - mis - sio - nem pec - ca - to - -

ptis - ma in re - mis - sio - nem pec - ca -

ptis - ma, ba - ptis - ma in re - mis - sio - nem pec - ca -

ptis - ma in re - mis - sio - nem pec - ca -

52

- rum, in re - mis -

to - - - - rum, in re - mis - sio - nem, re - mis -

to - - - - rum, in re - mis - sio - nem

to - - - - rum, in re - mis -

55

sionem pecca - to - - rum, et ex - pe - - - -

sionem pecca to - - - rum, et ex - pe - cto

pec - ca - to - - - rum, et ex -

sionem pecca - to - - rum, ex - - pe - -

103

cto re-sur-re-ctio-nem mor-tu-

re-sur-re-ctio-nem mor-tu-

pe-cto re-sur-re-ctio-nem

cto re-sur-re-ctio-nem

[illegible]

The image shows a page from a musical score for the song "Memento Mori" by Franz Schubert. The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are in Latin: "mor-tu - o - rum." (dead - of - the).

The vocal parts are arranged in four staves, each with a vocal line and the lyrics "mor-tu - o - rum." written below. The piano accompaniment is shown in the bottom two staves, with the right hand playing a melody and the left hand providing harmonic support. The score includes dynamic markings such as *pp* (pianissimo) and *attaccon* (attacca).

Nº 15. Et vitam venturi saeculi

Allegro

Sopran

Alt

Tenor

Bass

S
O
P
R
A
N
O
A
L
T
T
E
N
O
R
B
A
S
S

Et vi-tam ventu-ri sae-culi, a - - - men,

Allegro

Pianoforte

Et vi - tam

vi - tam ven-tu-ri sae - culi, a - - - men, et

et vi - tam ven-tu-ri sae - culi, a - men,

Et vi - tam ven-tu-ri

ven-tu-ri sae - culi, a - - - men, et vi - tam

vi - tam ven-tu-ri sae - culi, a - men, a - men,

a - men, a - - - men,

5

A

sae - culi, a - - - - - men, a - - - - - men,

ven-tu-ri sae - cu-li, a - men, a - men, a - - -

a - - - - - men, et vi - tam ven-tu-ri

et vi - tam ventu-ri sae - culi, a -

25

a - - - - - men, et

- - - - - men,

sae - culi, et vi - tam

- - - - - men, a - men,

30

vi - tam ven-tu-ri sae - cu-li, a - men, a - men,

- - - - - et vi - tam ventu-ri

ventu-ri sae - culi, a - - - - - men, et vi - tam

a - men, a - - - - - men, a -

36

et vi - tam ven - tu - ri
sae - culi, a - - - - - men, a -
ven - tu - ri sae - cu - li, et vi - tam
- - - - - men, a - men, a - men,

41

sae - culi, et vi - tam ven - tu - ri sae - culi,
- - - - - men, a - men, a - men, a - - - - - men,
ven - tu - ri sae - cu - li, a - - - - - men, a - men,
et vi - tam ventu - ri sae - cu - li, a - - - - - men,

47

B
a - men, a - men, a - men, a - men, a - - - - -
a - - - - - men, a - - - - - men, a - - - - -
a - men, a - men, a - men, a - men, a - - - - -
a - - - - - men, a - - - - -

B

men, a

men, a

men, a

men, a

58

men, et vi-tam, et vi-tam,

men, a - - - men, et vi-tam, et

men, a - - - men, a - men, a - men,

men, et vi-tam,

65

et vi-tam, et vi-tam ven-tu-ri

vi-tam, et vi-tam, ven-tu-ri sae-cu-li a -

a - men, a - men, a - men, a - men,

et vi-tam, et vi-tam, et vi-tam

72

sae - culi, a - men, a - men, a - men, a - men, et vi - tam
ven - tu - ri sae - cu - li, a - men,

78

a - men, a - men, et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri
vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri
ventu - ri sae - culi, a - men, et
et vi - tam, ven - tu - ri sae - cu - li, a - men,

84

D

tu - ri sae - cu - li, a - men, a - men. sae - culi, a - men, a - men, et
vi - tam ven - tu - ri sae - culi, a - men a - men, et vi - tam,

a - men, a - men, a - - men, a - men,
 vi - tam, et vi - tam, et vi - tam ven - tu - ri sae - culi,
 a - men, a - men, a - men, a - men,
 et vi - tam, et vi - tam, ven - tu - ri sae - culi, et

a - men, a - men, a - men, a - - men,
 et vi - tam ven - tu - ri sae - culi, et vi - tam ven -
 a - men, a - - men, a - men, a - men, a - - men,
 vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri, ven -

amen, a - - men, et vi - tam ven -
 tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu -
 a - - men, et vi - tam ventu - ri sae - culi,
 tu - ri sae - cu - li, et vi - tam ventu - ri sae - culi, a - men,

110

tu - ri sae - cu - li, a - men, a -

li, a - men, a - men, a - men, a -

a - - - men, a - - - - - men, a -

a - - - - - men, a - men, a - - - - - men, a -

The musical score is written for four parts: three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are 'tu - ri sae - cu - li, a - men, a -' and 'li, a - men, a - men, a - men, a -'. The piano accompaniment features a steady bass line and chords that support the vocal melody.

men, a - - - men, a - - - men,
men, a - - - men, a - - - men,
men, a - - - men, a - - - men, a - - - men,
men, a - tr - - - men, a - - - men,

The musical score consists of five systems. The first four systems are for vocal parts: Soprano (top), Alto (second), Tenor (third), and Bass (fourth). Each system contains a staff with notes and lyrics. The lyrics are "men, a - - - men, a - - - men," repeated across the systems. The fifth system shows the piano accompaniment, with a grand staff (treble and bass clefs) containing chords and melodic lines. Trills (tr) are indicated above certain notes in the piano part.

121

The musical score is for a piece titled "Amen". It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are "a - - - - - men, a - - - - - men." and "a - - - - - men, a - - - - - men." The score includes a "rit." (ritardando) marking. The piano accompaniment includes trills (tr) and a "rit." marking.

Largo

Nº 16. Sanctus

111

Sopran

Alt

Tenor

Bass

C
H
O
R
I

San - ctus,

San - ctus,

San - ctus

San - ctus,

San - ctus,

San - ctus

San - ctus,

San - ctus,

San - ctus

San - ctus,

San - ctus,

San - ctus

Sopran

Alt

Tenor

Bass

C
H
O
R
I

San - ctus,

San - ctus,

San - ctus

San - ctus,

San - ctus,

San - ctus

San - ctus,

San - ctus,

San - ctus

San - ctus,

San - ctus,

San - ctus

Largo

Pianoforte

Pos.
Hörn.

6

p

Do - - - mi-nus Deus Sa - baoth,

Do - - - mi-nus Deus Sa - baoth,

p

Do - - - mi-nus Deus

p

Do - - - mi-nus Deus

p

Do - - - mi-nus Deus

p

Do - - - mi-nus Deus

p

8

113

ple-ni sunt coe-li et ter-ra

ple-ni sunt coe-li et ter-ra

ple-ni sunt coe-li et ter-ra

ple-ni sunt coe-li et ter-ra

sunt coe-li et ter-ra, sunt coe-li et ter-ra

sunt coe-li et ter-ra, sunt coe-li et ter-ra

sunt coe-li et ter-ra, sunt coe-li et ter-ra

sunt coe-li et ter-ra, sunt coe-li et ter-ra

15.

15

glo - ri - a, glo - ri - a tu - a.

glo - ri - a tu - a.

glo - ri - a, glo - ri - a tu - a.

glo - ri - a tu - a.

glo - ri - a, glo - ri - a tu - a.

glo - ri - a tu - a.

glo - ri - a tu - a.

glo - ri - a tu - a.

glo - ri - a tu - a.

attacca

attacca

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The tempo is 'Allegro comodo'. The key signature has one sharp (F#). The lyrics are: 'O - san - na in ex - cel - sis, o - san -'. The piano part features a melodic line in the right hand and a more rhythmic line in the left hand, both starting with a forte (f) dynamic.

O - san - na in ex - cel - sis, o - san -

Allegro comodo

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'in - ex - sis, in ex - cel - sis, o - na in ex - cel - sis, o - san - na, O - san - na in ex - cel - sis, o - na in ex - cel - sis, o -'. The piano part continues with its melodic and rhythmic lines, maintaining the forte (f) dynamic. The system ends with a repeat sign.

in - ex - sis, in ex - cel - sis, o - na in ex - cel - sis, o - san - na, O - san - na in ex - cel - sis, o - na in ex - cel - sis, o -

cel -
san - - - na in ex - cel - sis, in ex -
o - san - na, o - san - na in ex - cel - - -
san - - - na, o
san - na, o - san - na, o - san - na in ex - cel - - -

24

in ex - cel -
sis, in ex - cel - sis, o - - - san - - - na
cel - - - sis, o - san - na, o -
- sis, o - san - na, o - san - na, o - san - na
san - na in ex - cel - sis, o - - - san - - -
san - - - na, o - san - na, o - san - na
- sis, o - san - na, o - san - na, o -

- sis, in ex - celsis, o - san - na, o - san - na, o -
 in ex - cel - sis, o - san - na, o - san - na, o -
 san - na, o - san - na in ex - cel - sis o - san - na, o - san - na, o -
 in ex - cel - sis, in ex - cel -
 - san - na in ex - celsis, o - san -
 - na, o - san - na, o - san - na, o - san - na,
 in ex - cel - sis, o - san - na, o - san - na,
 san - na in ex - cel - sis, in ex - cel -

san - na in ex - cel - sis, in ex - cel - sis,
 san - na, o - san - na, o - sanna in ex -
 san - na in ex - cel - sis, in ex - cel -
 - sis, o - san - na, o - san - na, o - sanna, o - san -
 - na in ex - cel - sis, in ex - cel - sis,
 o - san - na, o - sanna in ex -
 o - san - na, o - sanna, o - sanna, o - san - na,
 - sis, in ex - cel - sis, in ex - celsis, o -
 in ex - cel - sis, in ex - cel - sis, o -

celsis, o - san - na, o - sis, o - san - na in ex - cel - sis, in ex - cel - sis, in ex - na, o - sanna, o - san na in ex - cel - sis, in ex - cel - sis, o - san na in ex - sanna, o - sanna, o - san na, o - san na in ex - cel - sis, o - san na in ex -

in ex - cel - sis, sanna, o - san - na, o - san - na, o - san - na in ex - cel - sis, o - san - na, o - sis, o - san - na, o - san - na, o - san - na, o - sis, o - san - na, o -

[illegible][illegible]

[illegible]

47

sis, o san - na, o - sanna in ex -

sis, o san - na, o - sanna in ex -

sis, o san - na, o - sanna in ex -

sis, o - sar - na in ex - cel - sis, o -

sis, o san - na, o - sanna in ex -

sis, o san - na, o - sanna in ex -

sis, o - san - na in ex - cel - sis, o -

in ex-cel - sis, o - san - na in ex-cel - sis. in ex-cel - sis,
 in ex-cel - sis, o - san - na in ex-cel - sis, in ex-cel - sis,
 in ex-cel - sis, o - san - na in ex-cel - sis, in ex-cel - sis,
 in ex-cel - sis, o - san - na in ex-cel - sis, in ex-cel - sis,
 in ex-cel - sis, o - san - na in ex-cel - sis, o -
 in ex-cel - sis, o - san - na in ex-cel - sis, o -
 in ex-cel - sis, o - san - na in ex-cel - sis, o -
 in ex-cel - sis, o - san - na in ex-cel - sis, o -
 in ex-cel - sis, o - san - na in ex-cel - sis, o -

o - san - na in ex-cel - sis, in excel - sis, in excel - sis.
 o - san - na in ex-cel - sis, in excel - sis, in excel - sis.
 o - san - na in ex-cel - sis, in excel - sis, in excel - sis.
 o - san - na in ex-cel - sis, in excel - sis, in excel - sis.
 san - na in ex-cel - sis, in ex-cel - sis, in excel - sis, in excel - sis.
 san - na in ex-cel - sis, in ex-cel - sis, in excel - sis, in excel - sis.
 san - na in ex-cel - sis, in ex-cel - sis, in excel - sis, in excel - sis.
 san - na in ex-cel - sis, in ex-cel - sis, in excel - sis, in excel - sis.

Nº 17. Benedictus (Soloquartett)

Allegro comodo

Pianoforte

The first system of the piano accompaniment, measures 1-3. It features a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and includes a trill (*tr*) on the G4 note in the second measure. The bass staff provides a harmonic foundation with eighth and sixteenth notes.

The second system of the piano accompaniment, measures 4-6. It continues the melodic and harmonic development, with trills (*tr*) appearing on the G4 and F#4 notes in measures 5 and 6 respectively.

The third system of the piano accompaniment, measures 7-9. The treble staff features a rapid sixteenth-note passage in measure 7, while the bass staff continues with a steady eighth-note accompaniment.

The fourth system of the piano accompaniment, measures 10-12. It concludes the piano introduction with trills (*tr*) on the G4 and F#4 notes in measures 11 and 12.

13 A Sopran

Be - ne - di - ctus qui ve - nit,
Mezzo Sopran

Tenor

Be - ne - di - ctus qui ve - nit,

Bass

The fifth system of the score, measures 13-15. It includes vocal staves for Soprano, Mezzo Soprano, Tenor, and Bass, with the lyrics "Be - ne - di - ctus qui ve - nit,". Below the vocal staves is the piano accompaniment, marked with a piano (*p*) dynamic. The piano part features a treble and bass staff with a melodic line in the treble and a supporting bass line.

17

be-ne-di-ctus qui ve-nit in no-mine do-mi-ni,
 be-ne-di-ctus qui ve-nit in no-mine do-mi-ni,
 Be-ne-di-ctus qui ve-nit in no-mine do-mi-ni,
 Be-ne-di-ctus qui ve-nit in no-mine do-mi-ni,

21

be-ne-di-ctus qui ve-nit, be-ne-
 be-ne-di-ctus qui ve-nit, be-ne-di-

24

be-ne-di-ctus qui ve-nit, qui
 be-ne-di-ctus qui venit, bene-di-ctus qui ve-nit, qui
 di-ctus qui ve-nit, qui
 -ctus qui ve-nit, qui

27

ve - nit, qui be - ne - di - ctus qui ve - nit, qui ve - nit, qui

30

nit, qui ve -

ve - nit, qui ve -

ve - nit, qui ve -

nit, qui ve -

33. **B**

nit, qui ve - nit in no - mi - ne, in
nit, qui ve - nit in no - mine, in
nit, qui ve - nit in no - mine, in
nit in

B

no - mine do - mi - ni, be - ne - di - ctus, be - ne -

no - mi - ne do - mi - ni, be - ne - di - ctus, be - ne -

no - mi - ne do - mi - ni, be - ne - di - ctus, be - ne -

no - mine do - mi - ni, be - ne - di - ctus, be - ne - di -

di - ctus qui - ve - nit in

di - ctus qui - ve - nit in

di - ctus qui - ve - nit in

ctus qui - ve - nit in

no - mine do - mi - ni, in no - mi - ne do - mi - ni, in no -

no - mine do - mi - ni, in no - mi - ne do - mi - ni, in no -

no - mine do - mi - ni, in no - mi - ne do - mi - ni, in no -

no - mine do - mi - ni, in no - mi - ne do - mi - ni, in no -

mi-ne do - mi-ni!

mi-ne do - mi-ni!

mi-ne do - mi-ni!

mi-ne do - mi-ni!

f

tr

Cp

Be - ne - di - ctus qui ve - nit in no-mi - ne do - mini,

p

Be - ne - di - ctus qui ve-nit in no-mi - ne do - mini,

p

Be - ne - di - ctus qui ve - nit, qui ve-nit,

p

Be - ne - di - ctus qui ve-nit

C

p

f

be - ne - di - ctus qui ve - nit in no - mi - ne

be - ne - di - ctus qui ve - nit in no - mi - ne

be - ne - di - ctus qui ve - nit in no - mi - ne

be - ne - di - ctus qui

p

do - mini, qui ve - nit, qui

do - mini, qui ve - nit, qui

do - mini, qui ve - nit, qui

ve - nit, qui ve -

f *p*

ve - nit in no - mi - ne do - mi - ni, qui ve - nit, qui

qui ve - nit in no - mi - ne do - mi - ni, qui ve - nit, qui

ve - nit in no - mi - ne do - mi - ni, qui ve - nit, qui ve -

- nit in no - mi - ne do - mi - ni, qui ve - nit, qui

cresc.

64

ve - nit,
ve - nit,
nit, be - ne - di - ctus qui ve - nit,
ve - nit.

p

67

be - ne - di - ctus qui ve - nit, be - ne -
be - ne - di - ctus qui ve - nit, be - ne -
be - ne - di - ctus qui ve - nit, be - ne -
be - ne - di - ctus qui ve - nit, be - ne -

D

70

ctus qui ve - nit in nomi - ne do - mi - ni, be - ne - di - ctus qui
ctus qui ve - nit in nomi - ne do - mi - ni,
di - ctus qui venit in nomi - ne do - mi - ni,
di - ctus qui venit in nomi - ne do - mi - ni,

f *p*

ve_nit, be_ne-di - - ctus, be - - -

be - ne - di - ctus qui ve_nit, be_ne - di - ctus,

be - ne - di - ctus qui

- ne - di - - ctus qui ve - - nit, qui

be - - - ne - - di - - ctus qui

ve_nit, be_ne-di - - ctus qui

be - ne - di - ctus qui ve_nit, be_ne - di - - ctus qui

ve - - nit, qui ve - nit, qui ve -

ve - - nit, qui ve -

ve - - nit,

ve - - nit, qui

nit, qui ve - nit, qui
 nit, qui ve - nit, qui
 qui ve - nit, qui
 ve - nit,

cresc.

p

E

ve - nit in no - mi - ne, in no - mine do - mi -
 ve - nit in no - mine, in no - mine do - mi -
 ve - nit in no - mine, in no - mine do - mi -
 in no - mine do - mi -

cresc.

ni, be - ne - di - ctus, be - ne - di - ctus
 ni, be - ne - di - ctus, be - ne - di - ctus
 ni, qui ve - nit, qui ve - nit, qui
 ni, be - ne - di - ctus, be - ne - di - ctus qui ve -

p

qui ve - nit, qui ve - nit in
qui ve - nit in
ve - nit in
nit in

no - mi - ne do - mi - ni, in no - mi - ne do - mi -
no - mi - ne do - mi - ni, in no - mi - ne do - mi -
no - mi - ne do - mi - ni, in no - mi - ne do - mi -
no - mi - ne do - mi - ni, in no - mi - ne do - mi -

ni, in no - mi - ne, in no - mi - ne do - mi -
ni, in no - mi - ne, in no - mi - ne do - mi -
ni, in no - mi - ne, in no - mi - ne do - mi -
ni, in no - mi - ne, in no - mi - ne do - mi -

cresc. *rit.* *cresc.* *rit.* *cresc.* *rit.*

F

ni!

ni!

ni!

ni!

F*a tempo*

104

107

CHORI

CHORI

O - san - - - - na,

O - - san - - - na, o - sanna in ex -

O - - san - - - na,

O - - - san - na in ex - - cel-sis, o -

O - san - - - - na,

O - - san - - - na, o - sanna in ex -

O - - san - - - na,

O - - - san - na in ex - - cel-sis, o -

o - - san - na in ex - cel - sis, in ex - cel -
celsis, o - san - - na, o - san - na, o - san - na,
o - - san - na in ex - cel - sis, o - san - na, o - san - na,
sanna in ex - celsis, o - - san - - na, o - san - na, o - san - na,
o - - san - na in ex - cel - sis, in ex - cel -
celsis, o - san - - na, o - san - na, o - san - na
o - - san - na in ex - cel - sis, o - san - na, o - san - na
sanna in ex - celsis, o - - san - - na, o - san - na, o - san - na

- sis, o - san - - na
o - - san - - na
o - - san - - na
o - - san - - na
- sis, o - - san - na in ex - cel - sis,
in ex - cel - - sis, o - - san - na in ex - cel - sis,
in ex - cel - - sis, o - - san - na in ex - cel - sis,
in ex - cel - - sis, o - - san - na in ex - cel - sis,
in ex - cel - - sis, o - - san - na in ex - cel - sis,

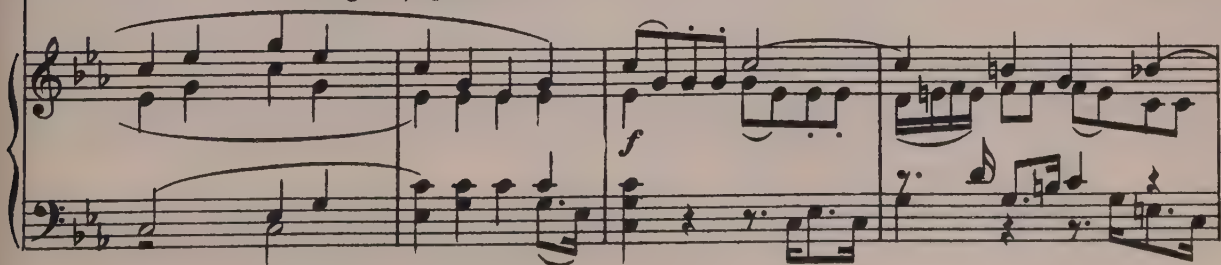
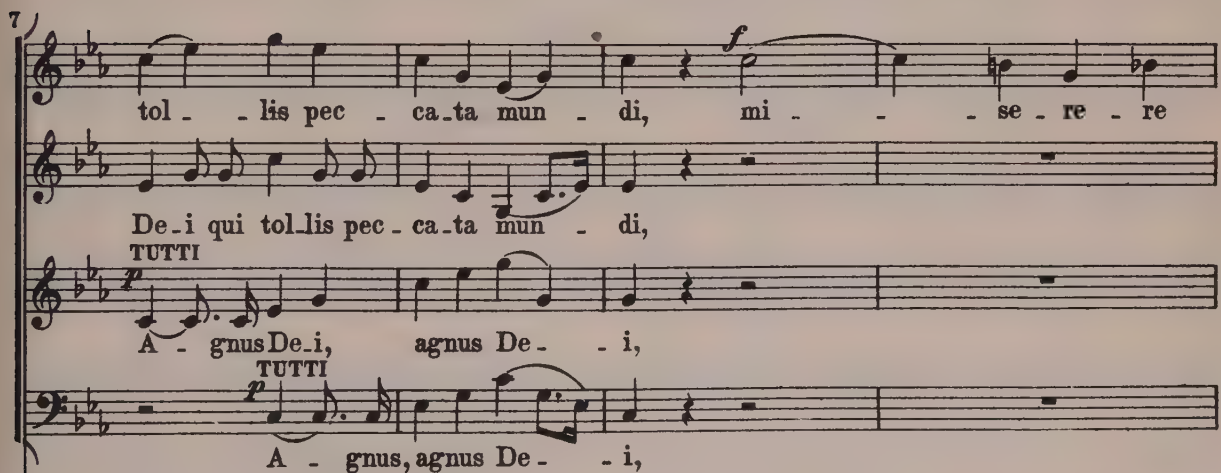
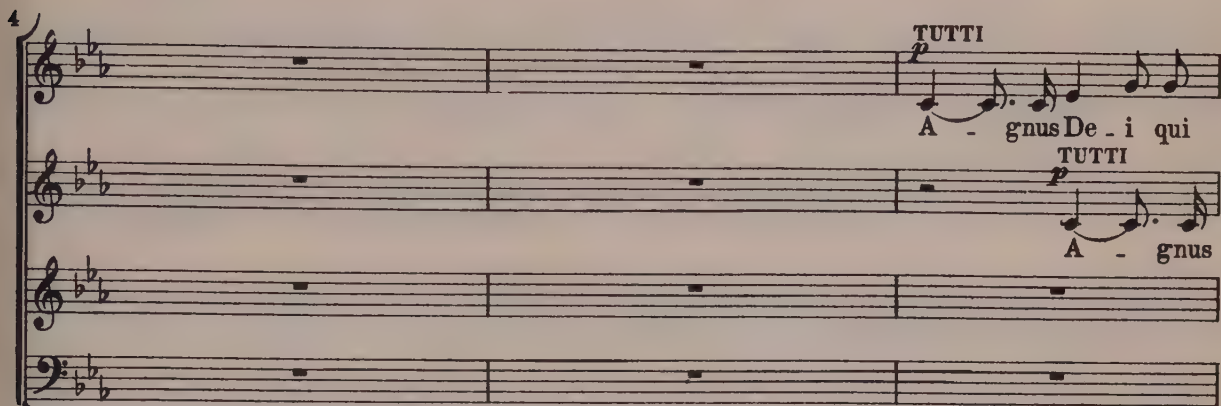
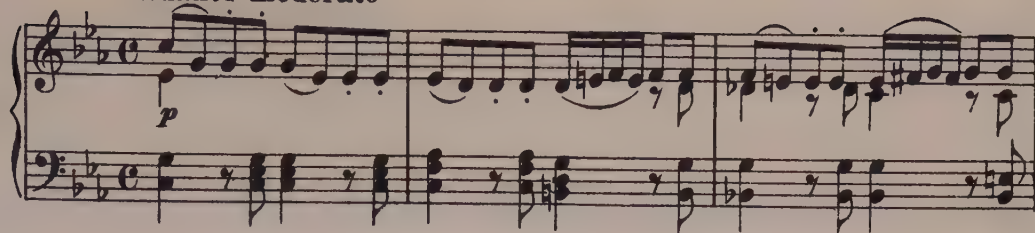
in ex - cel - sis, o - san - na in ex - cel - sis, in ex - cel - sis,
in ex - cel - sis, o - san - na in ex - cel - sis, in ex - cel - sis,
in ex - cel - sis, o - san - na in ex - cel - sis, in ex - cel - sis,
in ex - cel - sis, o - san - na in ex - cel - sis, in ex - cel - sis,
in ex - cel - sis, o - san - na in ex - cel - sis, o -
in ex - cel - sis, o - san - na in ex - cel - sis, o -
in ex - cel - sis, o - san - na in ex - cel - sis, o -
in ex - cel - sis, o - san - na in ex - cel - sis, o -

[illegible]

Nº 18. Agnus Dei

Andante moderato

Pianoforte



11

no - bis, no - bis, a - gnus De - i qui
mi -

14

tol - lis pecca - ta, qui tol - lis pecca - ta, qui tol - lis pec - ca - ta
- se - re - re no - bis, no -

17

mun - di, mi - se - re - re, qui tol - lis, qui
bis, mi - se - re - re, a - gnus De - i
mi - se - re - re
a - gnus De - i qui tol - lis pec - ca - ta, pec -

tol - lis pec - ca - ta, pec - ca - mi - se - re - re no - bis, mi - se - re - re no - bis, no - bis, qui tol - lis pec - ca - ta mun - di, qui tollis pec - ca - ta, qui tollis pec - ca - ta,

ta mun - di, mi - se - re - re no - bis, mi - se - re - re ca - ta, pec - ca - ta mun - di, mi - se - qui tol - lis pec - ca - ta, mi - se - re -

no - bis, no - bis, re - re no - bis, re - no - bis,

27

p

a - gnus De - i qui tol - lis pec - ca - ta, pec - ca - ta

p

a - gnus De - - - i, a - - - gnus

p

a - gnus De - - - i, a - - - gnus

p

a - gnus De - - - i, a - - -

30

mun - di, mi - se - re - re - no - - bis,

De - - - i,

De - - - i,

- gnus De - - - i,

33

SOLO Sopran **B** *p*

do - - na no - bis, do - na no - - bis

B

p

37

pa - cem, do - - - na, do - na no - bis pa - - -

p TUTTI do - na nobis pa - cem,

p TUTTI do - na nobis pa - cem,

p TUTTI do - na no - bis pa - cem,

p TUTTI do - na no - bis pa - cem,

42

cem, a - - - - - gnus De - i qui *cresc.*

p do - - - na pa - cem, agnus De - i

p do - - - na pa - cem, agnus De - i

p do - - - na pa - cem, agnus De - i

p do - - - na pa - cem, agnus De - i

47

tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis,

cresc. qui tol - lis pec - ca - ta mun - di,

cresc. qui tol - lis pec - ca - ta mun - di,

cresc. qui tol - lis pec - ca - ta mun - di,

cresc. qui tol - lis pec - ca - ta mun - di,

cresc. - - - - - *f* *p*

51

do - - na no - bis pa - cem, do na no - bis

pp *f* *p*

57

pa - - cem, do - na no - bis, do - na no - bis, do - na

no - bis pa - cem, do - na

TUTTI *p* do - na no - bis, do - na pa - cem.

TUTTI *p* do - na pa - cem.

TUTTI *p* pa - cem.

TUTTI *p* pa - cem.

C *tr*

65 *tr* pa -

68 *tr* cem. **TUTTI** A -

C

- gnus De - i, a - - - - - gnus De - i qui

tol - lis pec - ca - - - - ta mun - di, pec -

TUTTI f qui tol - lis pec - ca - ta mi - se - re - re,

TUTTI f A - - - - gnus De - i, a - gnus De -

TUTTI f A - gnus Dei qui

ca - - ta mun - di mi - - se - - re - re

mi - se - re - re, mi - se - re - re

- i mi - se - - re - - re, mi - se - -

tol - lis pec - ca - ta, pec - ca - ta mun - di,

no - bis, qui tol - lis pec-ca -

no - bis, mi - se - re - re no - bis, mi - se -

re - re, qui tol - lis pec-ca - ta, qui tol - lis pec-

qui tol - lis pec-ca - ta, qui tol - lis pec-ca - ta, qui tol - lis pec-ca - ta,

- ta - mun - di, mi - se - re - re no -

re - re, mi - se - re - re no -

ca - ta, pec-ca - ta, mi - se - re - re no -

pec-ca - ta mun - di, mi - se - re - re no -

bis, do - na no - bis, do - na no - bis

bis, do - na pa - cem, do - na

bis, do - na pa - cem, do - na

bis, do - na pa - cem,

91

94

Fine

